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THE MONOGRAPH SERIES
RUSSELL F. WHITEHEAD, EDITOR

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REACTION UNDER PRESSURE

EDITORIAL COMMENT BY KENNETH REID

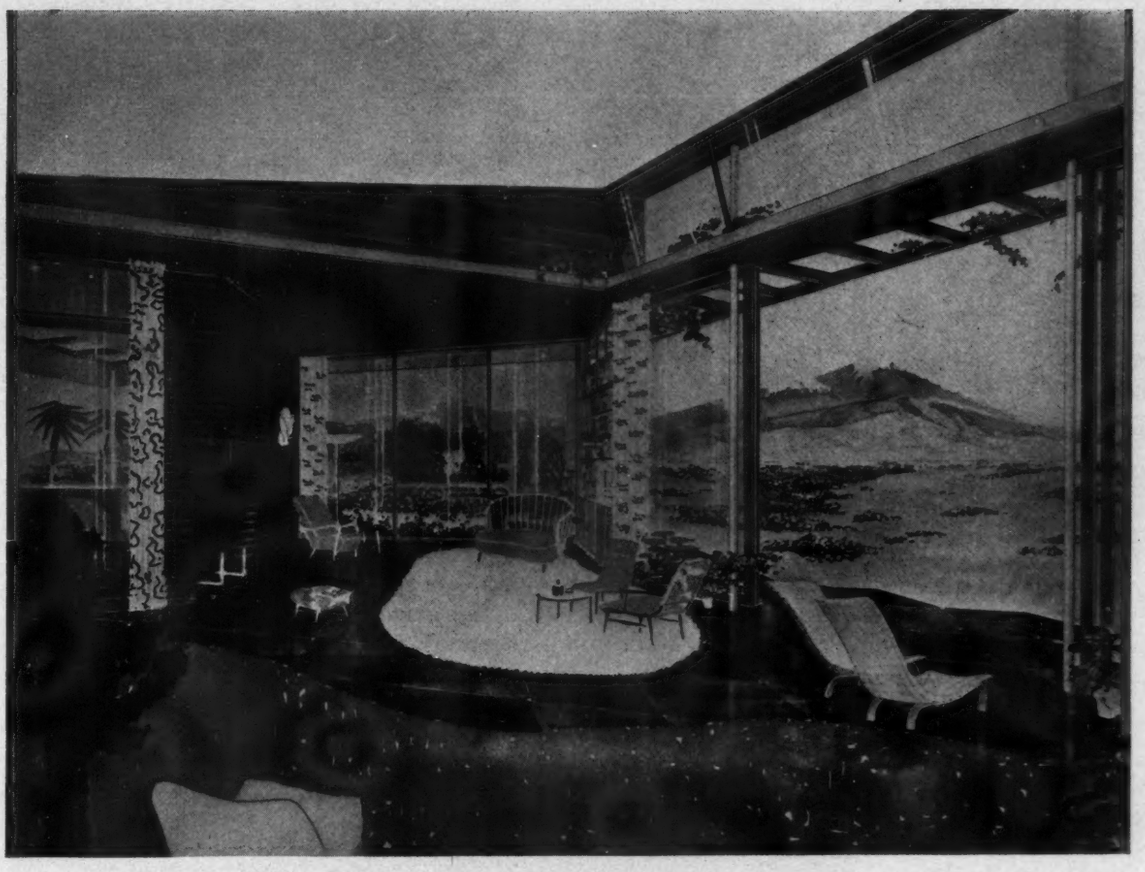
Is your ear to the ground? That rumbling, crunching sound you hear is democratic America making up its collective mind that it is time to declare war openly against the forces of inhumanity. The impact of the attempted world counter-revolution against freedom has speeded up recently until the reality of its threat to our own lives and liberties is at last evident to even the most unreceptive mind. The meaning of the phrase "total war" is now being driven home to the average citizen by taxes, rising prices, conscription, priorities, and other violent dislocations of his life. He is beginning to see that every man, woman, and child in the world (with the exception of those privileged to belong to the "Herren" class) is just as much the object of Nazi attack as the military—and that the attack takes many forms other than shooting. From this perception to the decision to fight back is not a long step. It will be taken soon.

Adjust your ear a little more carefully. Be a bit selective of your wave-length and you will hear a humming note amid the general cacophony. This is the sound of a stirring about in the architectural profession as it wakens to the reality of the social and economic pressures that are transforming it. These pressures have been exerted with gradually increasing force over a substantial period, but a certain amount of elasticity in the mass has for a while limited the shock to the more exposed layers. Now the inexorable weight is being felt throughout the professional body, forcing its individual members together more tightly.

In the field of direct architectural activity there has been a trend for some time toward the large organization—the government bureau, the big corporation's "architectural department," and more lately the expanded office of the architectural and engineering firm which has been successful in landing the big defense contract. One by one, small offices of perhaps hundreds of individual practitioners have been closed as their owners have merged themselves into the larger and larger groups serving the mass client, represented by either government or big business. Of course, this is just a trend, not by any means a universal rule. There are many individual architects who will continue able to hold out against it, even though application of priorities is making it harder and harder to do so.

But the centripetal pressure of today's circumstances comes into play again, in another way. In the midst of his troubles the still independently practicing architect is turning to his fellows for help. He is realizing at last that "In Union there is Strength" is not just idle talk. Word comes to us from here and there through the country of a renaissance of interest among architects in the activities of their professional organizations. New York, Michigan, Ohio, and perhaps other States are making important plans. Drives for increased membership are being launched. Efforts are being seriously made to unite hitherto separate groups that have existed side by side in the same areas. The object is to gain strength of numbers and thus increase power of action. These movements are being focussed around Public Relations activities. They are bringing an awareness of the essential mutuality of interest of all architectural men and of the necessity for standing strongly together to cope with today's problems.

We are optimistic enough to believe that out of all this will come permanent benefit in the form of a stronger, better-organized profession, ready and able to insist upon its right to serve a society that will be needing it more than ever in the years ahead.



WATER COLOR STUDY OF FIREPLACE ALCOVE IN THE LIVING ROOM OF DESERT HOUSE NEAR PALM SPRINGS

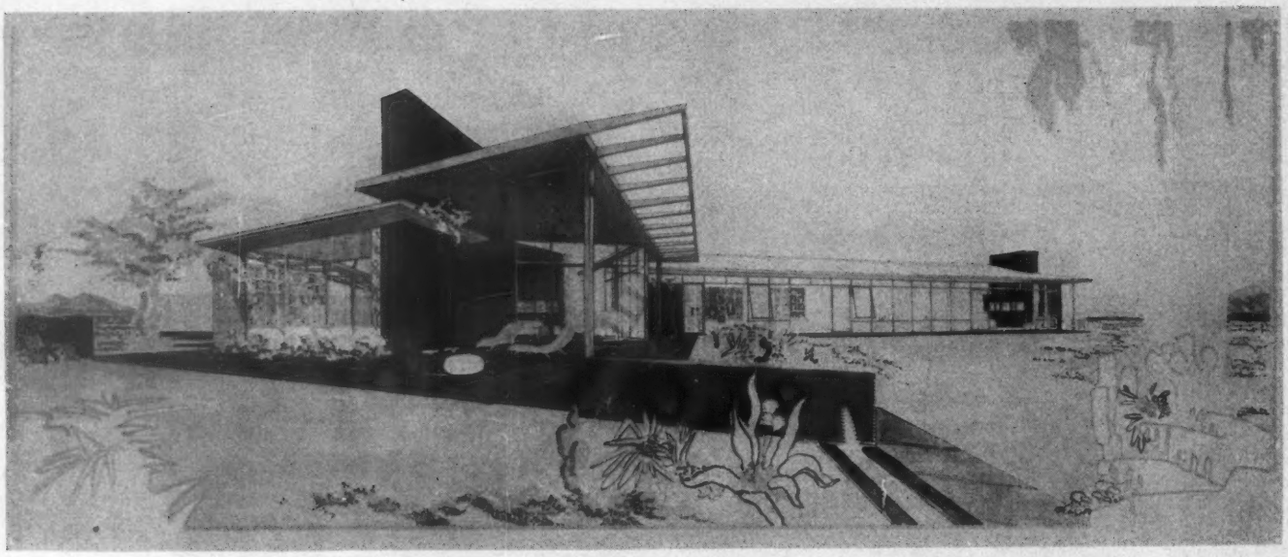
THE ARCHITECT AND HOUSE

6 — DON HATCH, OF NEW YORK

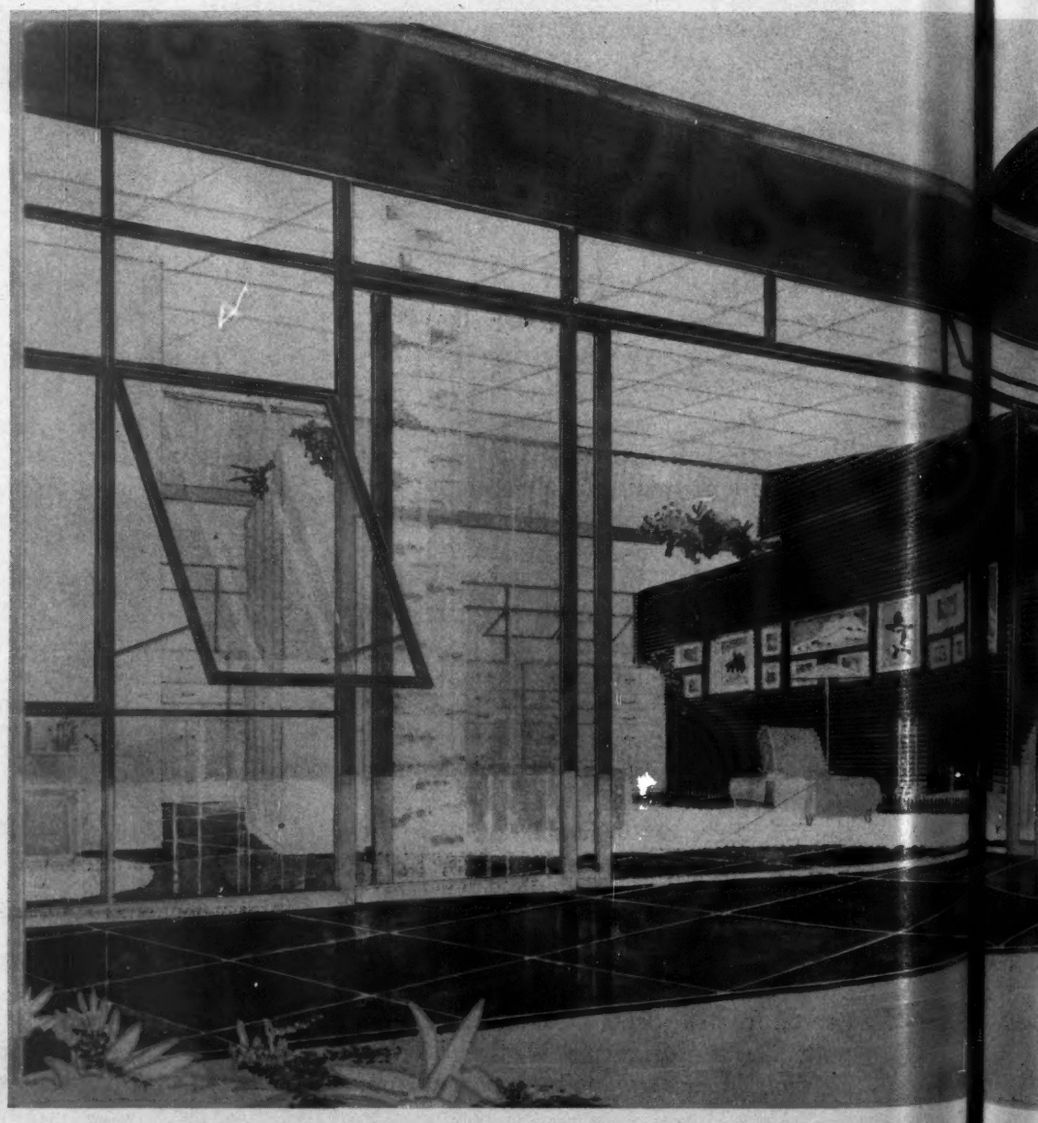
The logical interpretation of exterior-interior design—goal of Don Hatch, New York Architect, whose residential practice is represented by five houses in this issue—implies a contract that gives the Architect full authority. Hatch calls it Complete Service, whether personally given or through collaboration with other designers, decorators, and landscape men, and he maintains that this practice is to the best interest of the Client as well as the Architect.

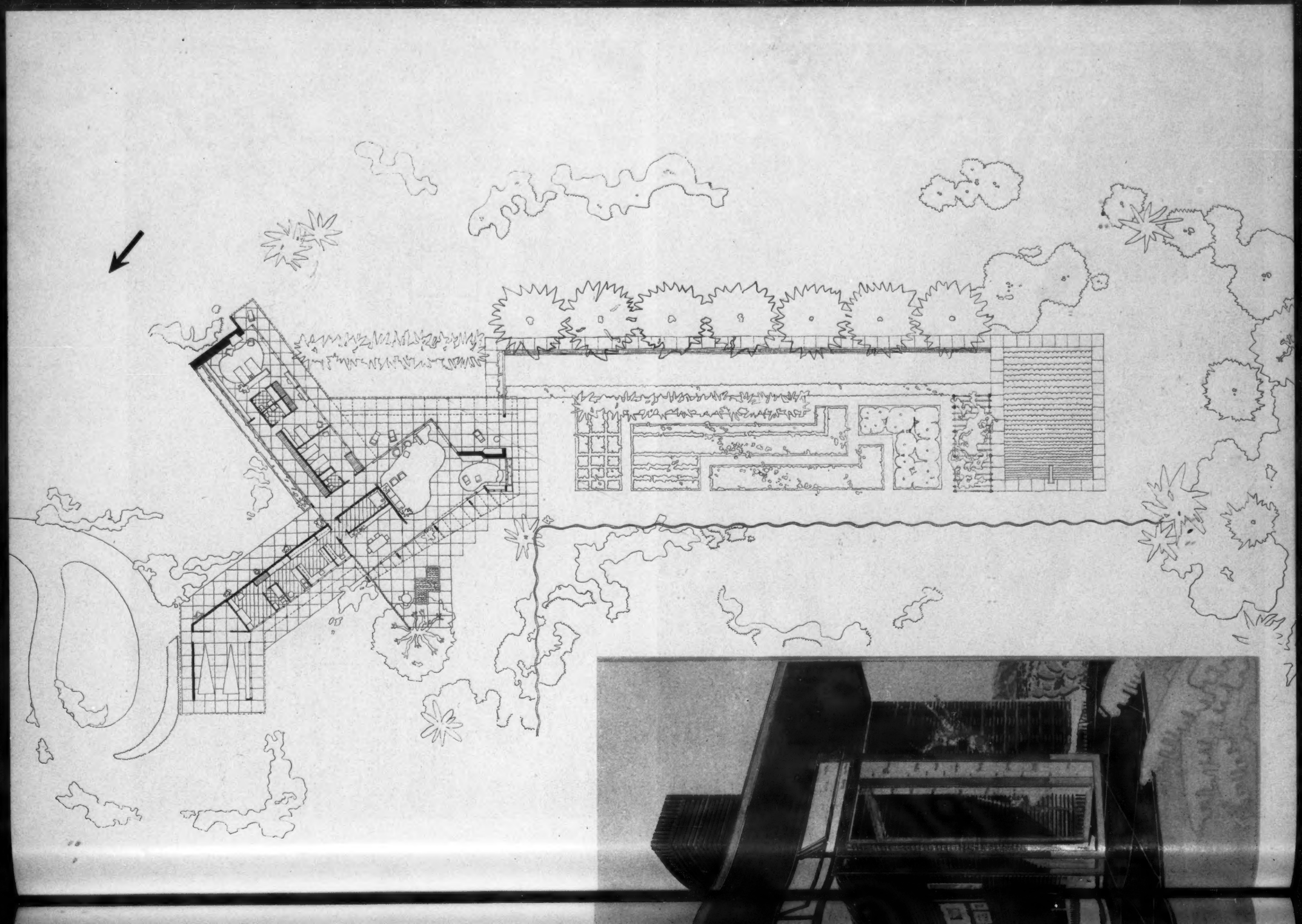
Given a commission for Complete Service, the Architect can marshall the factors that will govern or affect the design, plan for the proper relation of all elements of the new building, avoid compromises that would injure any single part, and continuously coordinate the design and execution. Hatch's procedure has been to familiarize himself with the requirements of the client, the character of the site, and the expenditure allowable, prior to the first study sketches and models. With these studies he is painstaking. When his client clearly understands and approves the building and furnishings proposed, precise working drawings are started and exacting specifications are written. Hatch then supervises all stages of construction, landscaping, and decorating.

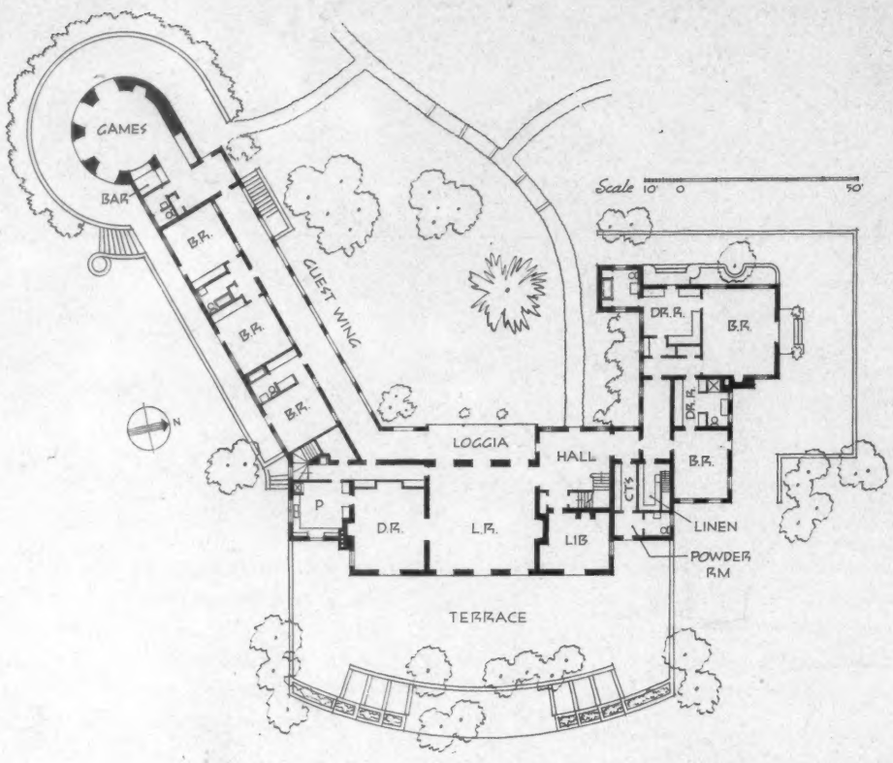
Before starting to design the Desert House near Palm Springs, he inquired about the living and entertaining habits of the client; the number of members of the family, servants, and guests to be provided for; hobbies and preferences of these people; annoyances the client had experienced in other houses in the past; and what the client wanted in this winter home. Hatch then studied many photographs of the unusual site, determined the vistas, and made his first sketches and models. The hues of the desert wild flowers suggested a color



THE CLIENT FOR WHOM DON HATCH DESIGNED THIS WINTER HOME HAS ACQUIRED 160 ACRES OF DESERT NEAR PALM SPRINGS, SURROUNDED BY THE PICTURESQUE SANTA ROSE MOUNTAINS. THE DESERT IS A MASS OF FLOWERS FROM NOVEMBER TO MAY AND THE DESIGN TAKES ADVANTAGE OF UNUSUAL VISTAS. A DRIFT FENCE PROTECTS THE FORMAL PLANTING OF DESERT SHRUBS BETWEEN THE LIVING TERRACE AND THE SWIMMING POOL (SEE PLOT PLAN)

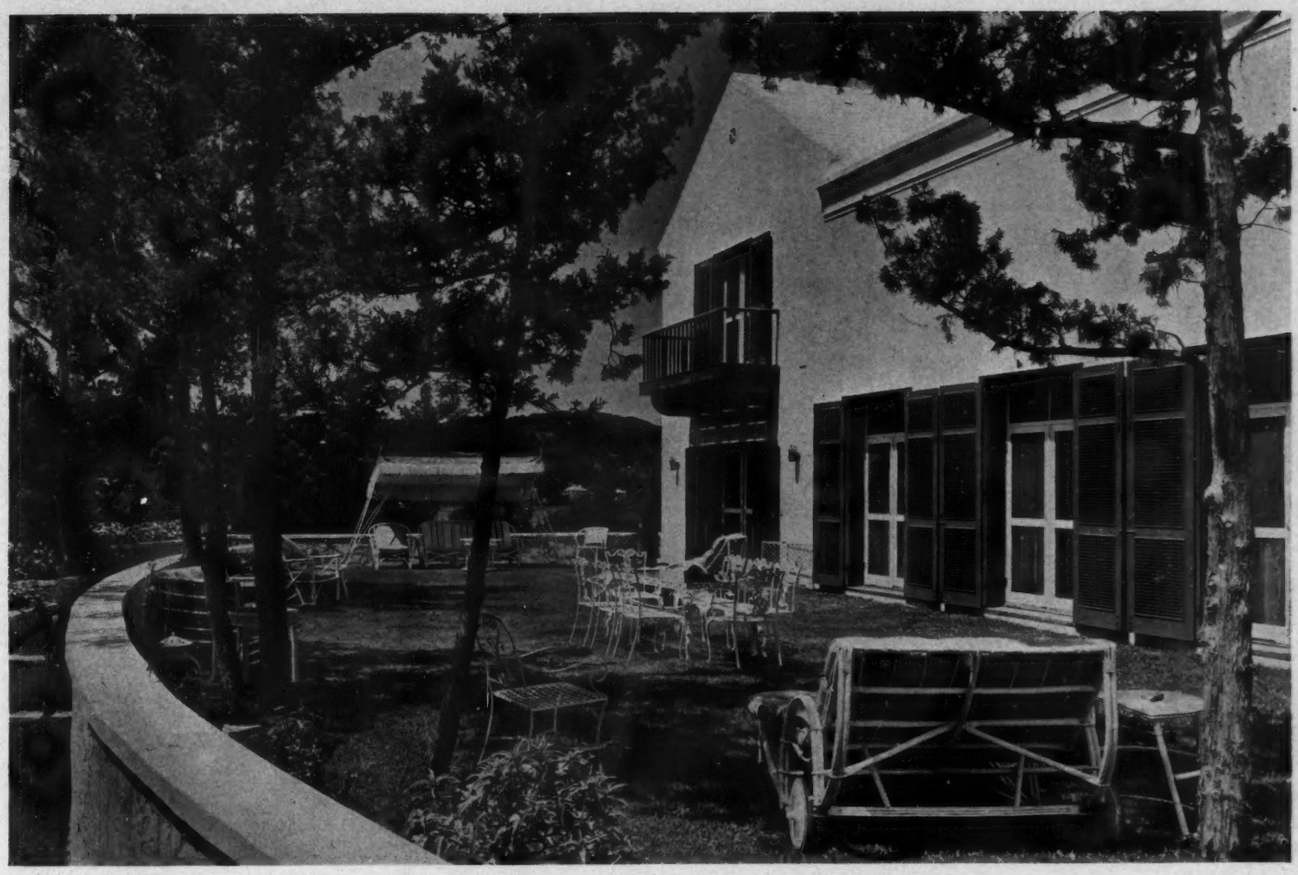




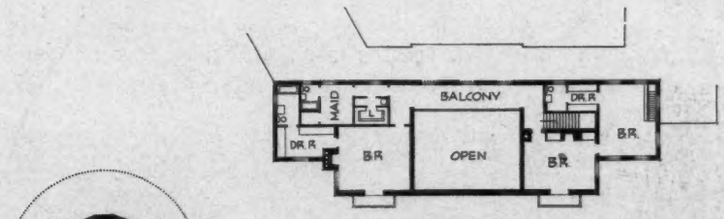


FOR A SOCIALLY-PROMINENT CLIENT WHO OWNED A SEVEN-AND-A-HALF ACRE ISLAND IN BERMUDA, ARCHITECTS CARL LANDEFELD AND DON HATCH DESIGNED A COMPLETE ESTABLISHMENT—SPACIOUS RESIDENCE WITH SERVICE BUILDINGS, A SWIMMING POOL AND CABANA, AND THE NECESSARY DOCKS, BOAT HOUSES, ETC., INDICATED ON THE TEN-FOOT STUDY MODEL BELOW. THIS IS AN ECHO OF BERMUDA'S PLAYGROUND ERA—BEFORE THE ISLAND GENTRY WERE DRIVEN TO SECLUSION BY THE AMERICAN FORCES NOW ESTABLISHING OUR DEFENSE BASE

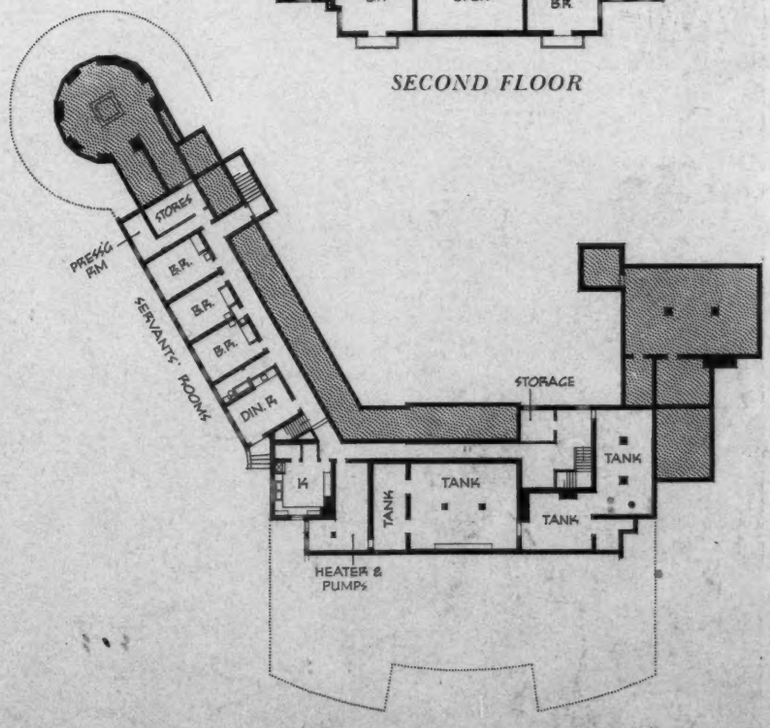
THE ARCHITECTS' FIRST CONSIDERATION WAS TO ORIENT THE HOUSE FOR SUN AND PREVAILING WINDS



THE WIDE, SUNNY LIVING TERRACE. (SAMUEL GOTTSCHO PHOTOS, COURTESY "TOWN AND COUNTRY"



SECOND FLOOR



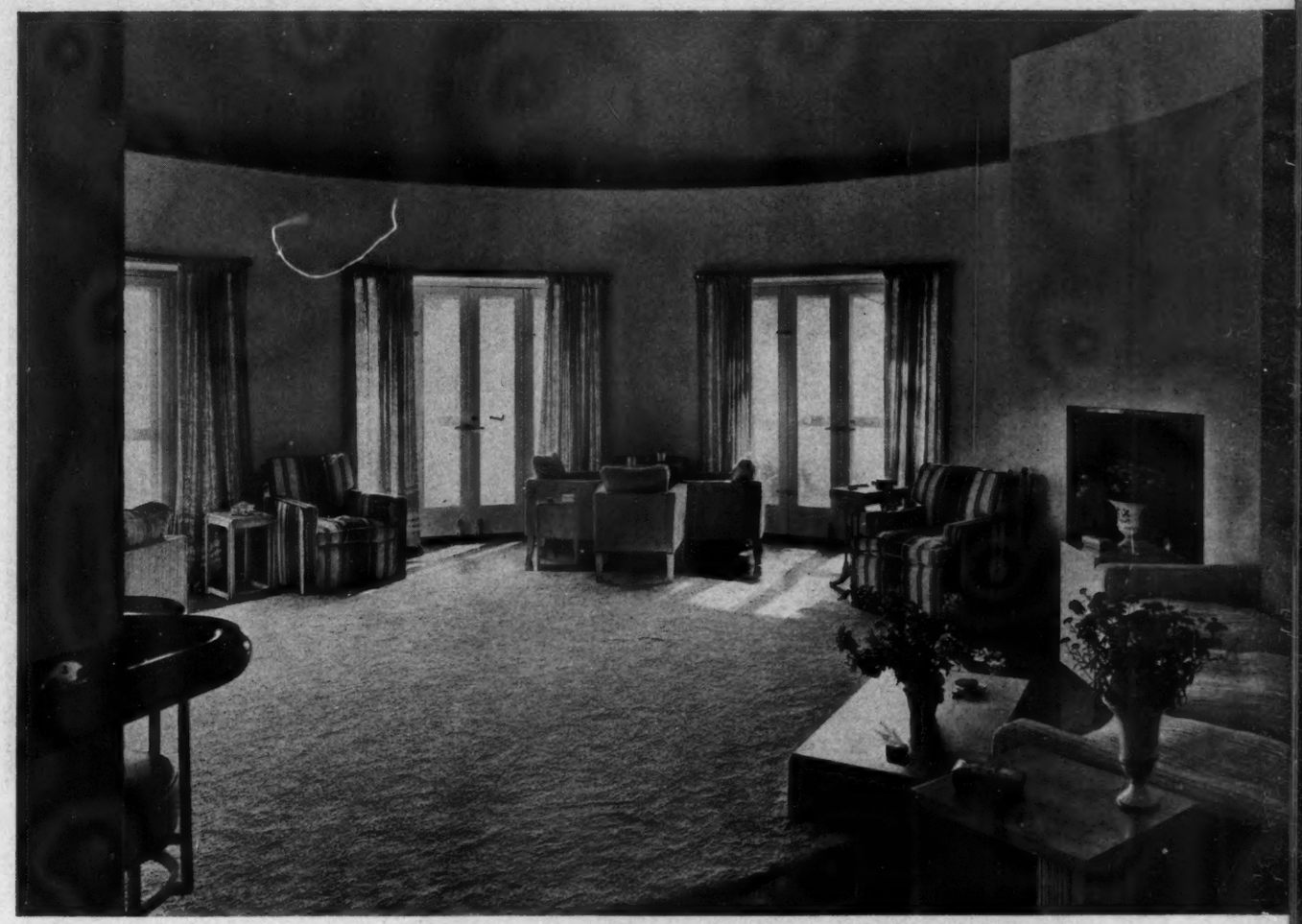
TWO MORE FAMILY BEDROOMS AND A MAID'S ROOM ARE ON THE SECOND FLOOR, OTHER SERVANT ROOMS BEING LOCATED IN THE BASEMENT BENEATH THE TERRACE OF THE GUEST WING. NOTE THE TANKS FOR STORAGE OF THE RAINWATER FOR HOUSEHOLD USES, FED BY LEADERS FROM THE LIMESTONE ROOF GUTTERS. IT IS A BERMUDA CUSTOM TO PUT ONE GOLDFISH IN EACH OF THESE TANKS! SALT WATER IS PUMPED UP FOR THE SWIMMING POOL AND FOR WATER CLOSETS

A RESIDENCE IN BERMUDA – BY CARL LANDEFELD AND DON HATCH

THIS VIEW OF THE CIRCULAR GAME ROOM, THE GUEST WING, AND LARGER MASS OF THE RESIDENCE BEYOND, IS FROM THE SOUTHWEST WHERE A FLAGSTONE WALK LEADS TO THE BOAT LANDING. THE ENTRANCE GALLERY AND COMFORTABLE LOGGIA ON THE WEST SIDE ARE SHOWN BELOW. THE SHUTTERS ON THIS HOUSE ARE A NECESSITY, FOR PROTECTION DURING THE STORM SEASON. THEY ALSO PROVIDE AN EFFECTIVE COLOR NOTE FOR CONTRAST WITH THE DAZZLING CORAL LIMESTONE OF THE WALLS AND ROOF. THIS NATIVE MATERIAL, QUARRIED ON THE SITE, IS CUT ABOUT THE SIZE OF CEMENT BLOCKS, LAID WITH MORTAR AND RENDERED WITH LIME. INTERIOR FINISH, PLASTER BOARD AND PLASTER OVER WOOD FURRING STRIPS

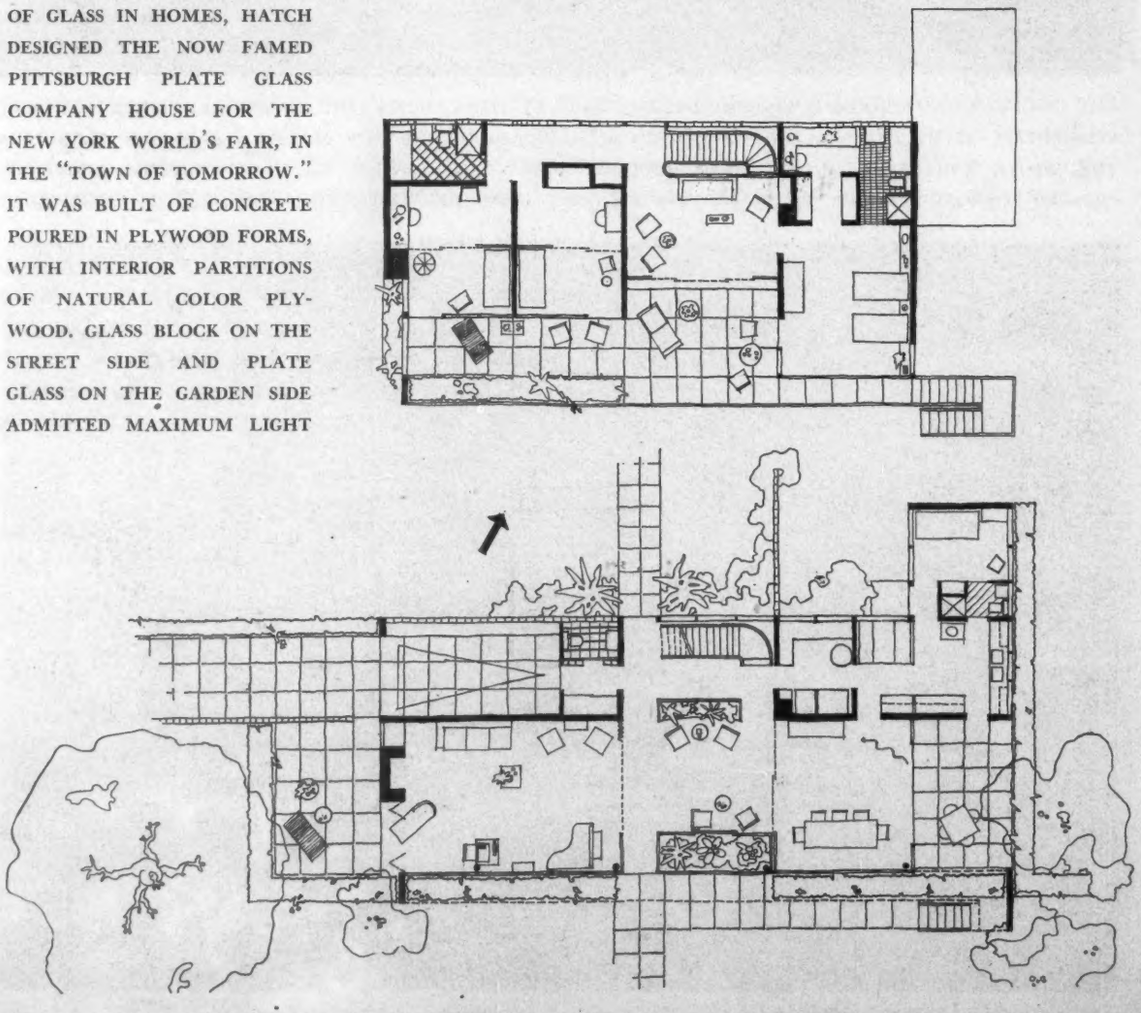
THE MORE ROOF AREA, THE MORE WATER FOR THE BERMUDA HOUSEHOLD. THE ONE-INCH ROOF "SHINGLES" OF CORAL LIMESTONE ARE WATERPROOFED WITH A COAT OF LIME MORTAR WHICH HELPS KEEP THE RAINWATER FRESH. EVERY DROP IS CAREFULLY SAVED, SO ALL THE LIMESTONE GUTTERS LEAD TO RESERVOIRS IN THE BASEMENT (SEE PLAN, PAGE 621). THE LOGGIA OF THE CABANA (BELOW) HAS A PICTURE WINDOW AFFORDING A SUPERB VIEW OF HAMILTON HARBOR. IT ALSO HAS DRESSING ROOMS AND A BAR, AS THE ESTATE WAS DESIGNED FOR ENTERTAINING. THE POOL IS LIGHTED UNDER WATER, THROWING INTERESTING REFLECTIONS ON THE TERRACE WALLS AND THE CABANA, AND FACILITATING NIGHT SWIMMING

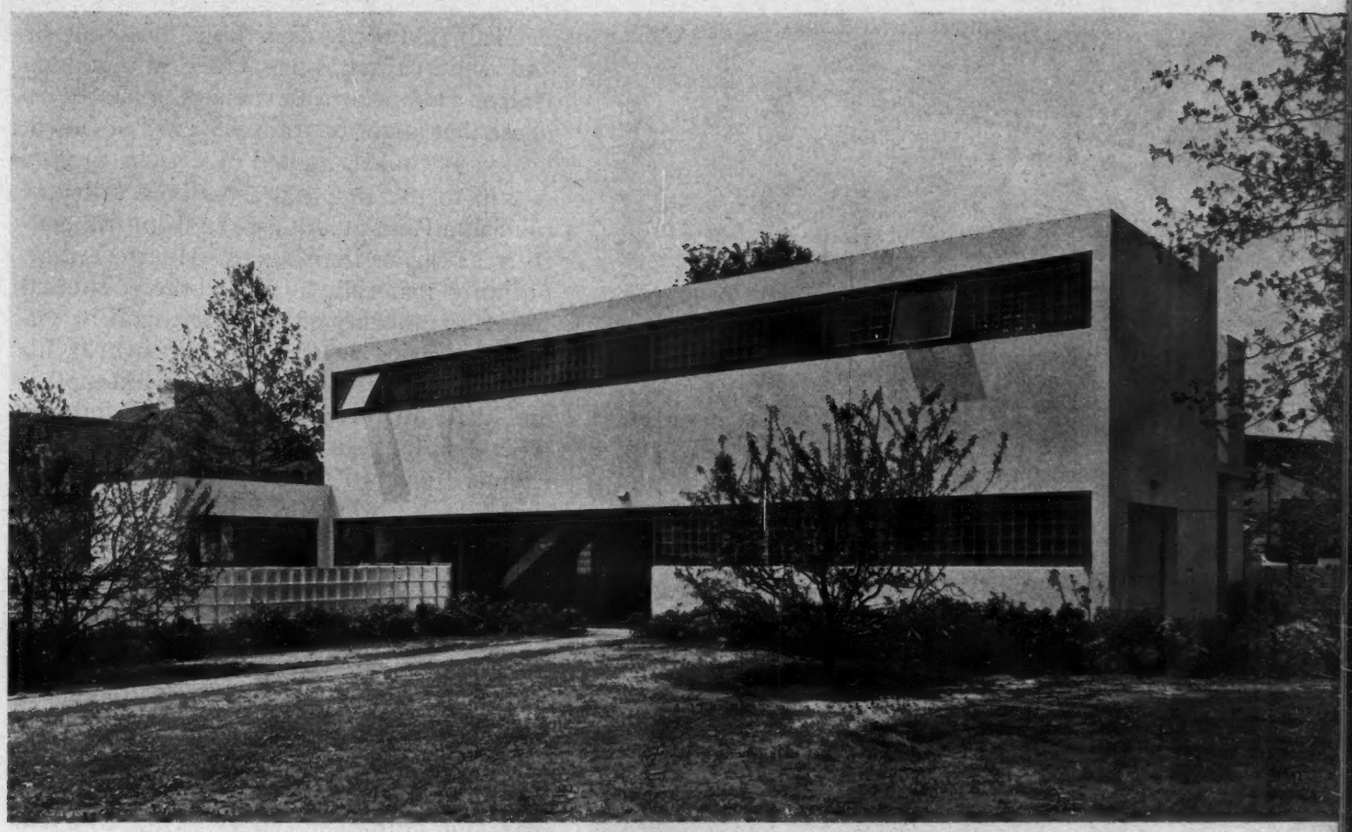
FROM THE ARCHITECTS' DRAWINGS, THE INTERIOR DECORATION WAS COMPLETELY DESIGNED BY MARY HOWARD, NEW YORK DECORATOR, BEFORE SHE VISITED THE HOUSE. EVERY PIECE OF THE FURNITURE WAS CAREFULLY SELECTED TO SUGGEST THE INFORMAL TEMPO OF SEMI-TROPICAL LIVING AND THE SUCCESS OF HER ARRANGEMENT IS EVIDENCED BY THE PHOTOGRAPHS HERE. PASTEL TINTS EMPHASIZE THE SIMPLICITY

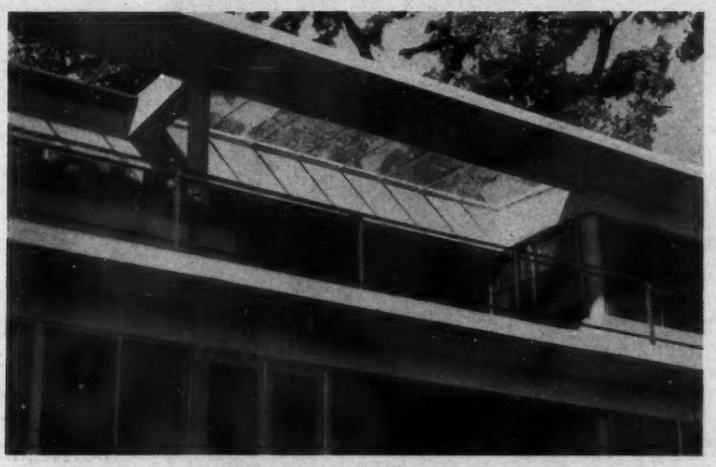


THE CIRCULAR GAME ROOM IS LIGHTED FROM A COVE AT THE CEILING LINE. LAMPS ARE GENERALLY USED ELSEWHERE, AS IN THE SPACIOUS LIVING ROOM ACROSS-PAGE AND THE MASTER'S BEDROOM BELOW. IN THE WHITE AND GREEN DINING ROOM (BELOW, ACROSS-PAGE) THERE IS AN EFFECTIVE ALCOVE OF FROSTED MIRRORS FLANKED BY LIGHTED NICHES CONTAINING FIGURINES. THE FURNITURE IS WARM GRAY

TO DEMONSTRATE NEW USES OF GLASS IN HOMES, HATCH DESIGNED THE NOW FAMED PITTSBURGH PLATE GLASS COMPANY HOUSE FOR THE NEW YORK WORLD'S FAIR, IN THE "TOWN OF TOMORROW." IT WAS BUILT OF CONCRETE POURED IN PLYWOOD FORMS, WITH INTERIOR PARTITIONS OF NATURAL COLOR PLYWOOD. GLASS BLOCK ON THE STREET SIDE AND PLATE GLASS ON THE GARDEN SIDE ADMITTED MAXIMUM LIGHT







THIS HOUSE ALSO WAS CAREFULLY STUDIED IN SKETCHES AND SMALL-SCALE MODELS BEFORE CONSTRUCTION. THEN WHEN THERE WAS A DEMAND FOR ADVANCE PHOTOGRAPHS, THEODORE CONRAD, JERSEY CITY MODELMAKER, WAS COMMISSIONED TO BUILD A COMPLETE MODEL AT ONE-HALF INCH SCALE. HIS REMARKABLE SKILL IS ATTESTED BY THE TWO SMALL PHOTOS OF THIS MODEL SHOWN AT THE RIGHT

VIEWS OF THE INTERIOR OF THE GLASS HOUSE AT THE FAIR (TOP AND BELOW) EMPHASIZES THE OPENESS OF THE PLAN, DRAMATIZED BY GENEROUS USE OF GLASS. ONE OF THE PHOTOS MADE OF THEODORE CONRAD'S MODEL OF THE HOUSE (ABOVE) GIVES MUCH THE SAME FEELING AS THE CORRESPONDING VIEW OF THE CONSERVATORY AT THE TOP

scheme (redwood, dark blue, black brick, and white asbestos roof) and the sudden violent temperature changes dictated a house that might be readily opened or closed, heated or cooled, lighted or darkened.

A trip to the site, 160 acres in a valley of the Santa Rosa mountains, confirmed the architect's earlier impressions. He checked on building materials available there, studied the elusive beauty of the desert, and its difficult vagaries as well. Returning to his office, he completed the sketches and models and made final selections of interior finishes. This definite picture of the house won the client's approval. Working drawings and specifications were then prepared, and on another trip to Palm Springs the plans were let out for bidding.

"The client was definite in his desires but not biased," Hatch recalls. They agreed on a house of glass screens in a redwood frame, resting on a broad platform of dark blue wood blocks patterned in four-foot squares with white maple strips. Corrugated glass was used where privacy was desired, plate glass for unbroken view. One concrete slab supports the house and terraces, and the white asbestos roof extends with broad eaves to shade the glass screens. The dark blue floor of dyed redwood also absorbs glare. The clerestory provides special ventilation and its overhang conceals fluorescent lighting. The forced-air heating system also has provision for a cooling coil. Hatch often favors forced-air systems because of their possible utility for cooling in summer.

In association with Carl Landefeld, Hatch designed the Bermuda residence shown on pages 620-625 for socially-prominent New York clients who owned Perot's Island, in the Riddles Bay section across the bay from Hamilton. Their first concern was to choose the best site and exposure, then to design with proper precautions against the storm season, the rather constant humidity, threat of semi-tropical insects, and seasonal changes. Water for drinking and other purposes had to be provided, trees and shrubs brought to the island, and the various units and services of an independent estate provided.

Again the architect spared no effort in the preliminary stages, making a complete model of the island and the buildings proposed to acquaint the clients with the design. In this way costly changes after work was begun were eliminated. Construction followed the traditional methods of Bermuda—coral limestone being quarried soft on the site (it hardens with exposure to the air) for walls

and roof—and the style suggests the British colonial work on the other islands. The shutters, necessary for the storm season, are not as sharply silhouetted against the walls as the photographs indicate. Loggias, terraces, and sheltering masses of oleanders, hibiscus, and other shrubbery invite outdoor living.

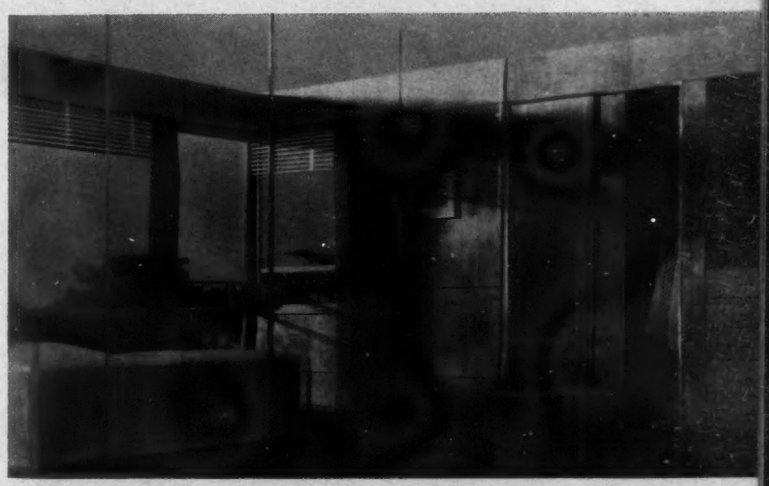
A commission of an entirely different sort came to Hatch when he was chosen to design the "Bride's House" for the "Town of Tomorrow" at the New York World's Fair. It was intended to be a low-cost house that also could be maintained at minimum-cost. As the building was primarily an exhibit, manufacturers supplied a profusion of materials but Hatch points out that the same design could have been executed more simply for a client intending to occupy the house.

The plan features a "sun pocket" on the south where the occupants can enjoy the sun in winter, sheltered from winds; or by opening the doors behind the pocket and shading the pocket with an awning they can have a cool retreat in summer. All the rooms are well-ventilated and brought closer to the outdoors by a window-height planting border at either side. This unusual decorative element can be lighted at night from the roof overhang.

The house was built of black brick and asbestos siding with redwood trim, a black composition roof, and projected steel sash. The terrace was of cement flagging with grass joints, and the serpentine wall at the front of black brick. On the interior, redwood plywood, left natural color, was used, with a cork floor in the living room and a red-toned industrial asphalt tile floor in the entrance porch and bedrooms.

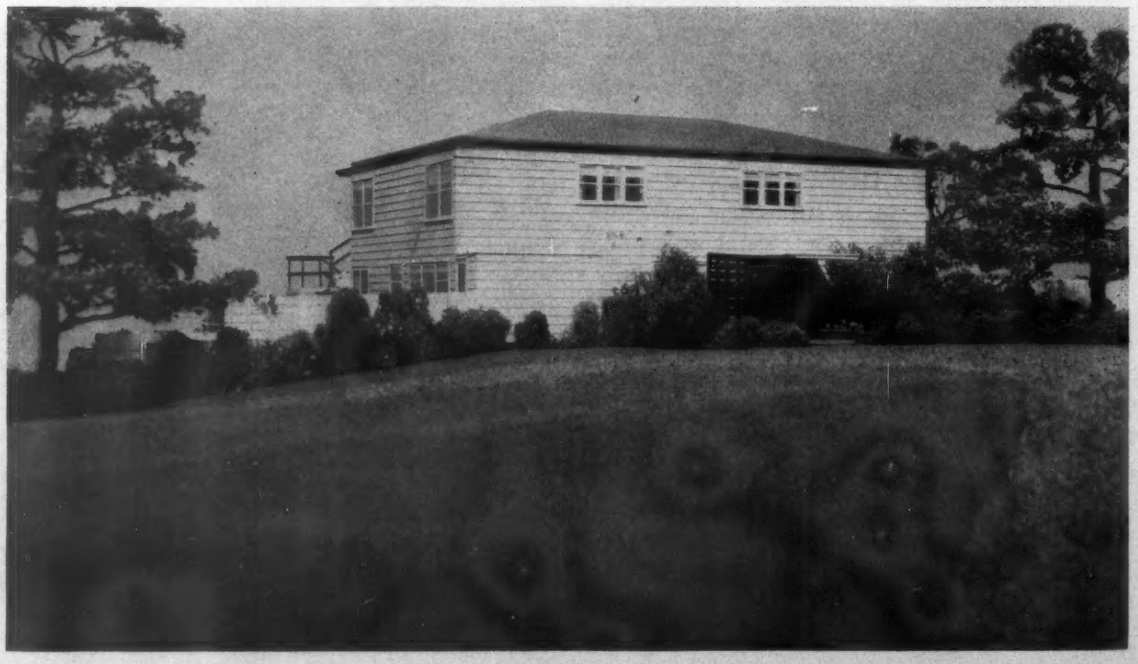
Two designs for the suburban house that must afford privacy from street traffic, but at the same time give the occupants a sense of indoor-outdoor living, were produced by Hatch for his Glass House at the New York World's Fair and for a suburban home in Connecticut, of which the model and plan are shown (pages 630-631). The house at the Fair was a frank expression in poured concrete glass block, and plate glass. But the character of the site and the desire of the client to adhere to the traditions of the

ON THE SECOND FLOOR, A "SUN POCKET" OVERLOOKING THE GARDEN MAKES A COMFORTABLE PLACE TO RELAX OUTDOORS IN WINTER. THE SAME SPOT IS COOL, SHADED IN SUMMER

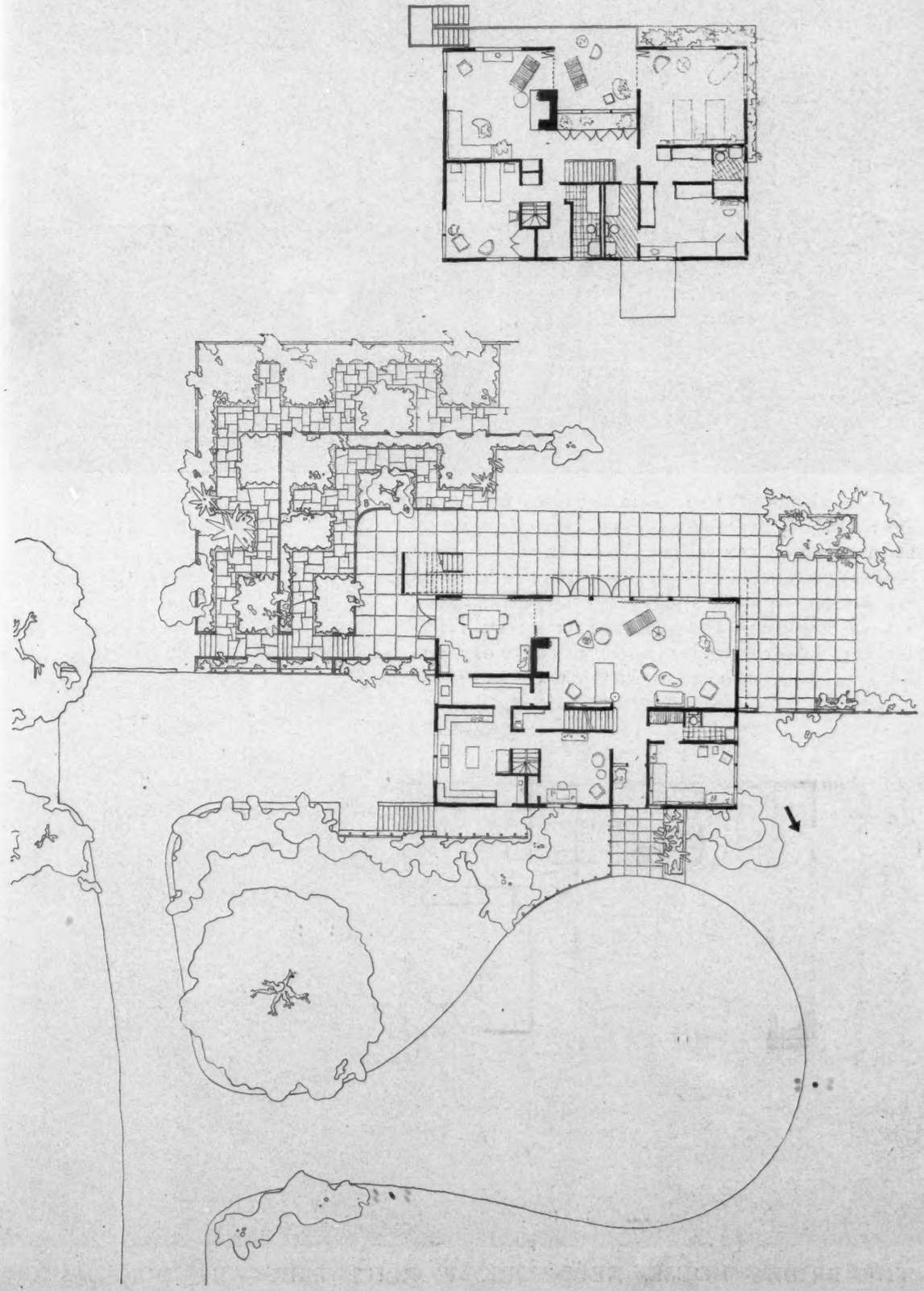


THE TWO PHOTOS AT THE RIGHT SHOW HOW DETAILED THE PRELIMINARY MODEL (ABOVE) WAS IN STUDY OF THE INTERIORS. THE SLIDING GLASS PARTITION IN THE BEDROOM WAS TO KEEP A DRESSING AREA WARM, YET RETAIN LIGHT AND OPENESS

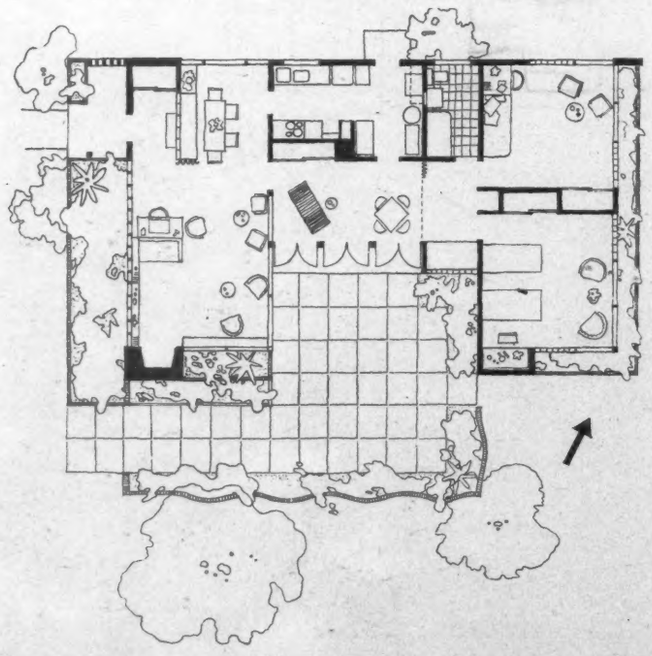
THE ADVANTAGES OF A MODERN HOUSE WERE ASKED BY THE OWNER OF THIS EXAMPLE OF HATCH'S RESIDENTIAL WORK. THE EXTERIOR OF THE FRAME BUILDING IS FINISHED WITH TEN-INCH WHITE PINE FLUSH SIDING WITH ONE-INCH RABBET. THE INTERIORS ARE OF PLASTER AND OAK PLYWOOD. ON THE SOUTH, OVERLOOKING THE GARDEN AND LONG ISLAND SOUND, THE ROOMS ARE OPEN ON THE SECOND FLOOR TO THE SUN-POCKET AND BELOW TO THE TERRACE AND GARDEN. THE STREET FRONT HAS FEW WINDOWS, IS SOMEWHAT FORMAL



Connecticut countryside suggested a modification of the exterior of the second house. In both, the street front is on the north side, naturally lending itself to a formal treatment, while the garden fronts on the south are open and invite comfortable informal living. Again the "sun pocket" makes its appearance and lends interest to both designs.



THE "BRIDE'S HOUSE" ALSO WAS DESIGNED FOR THE "TOWN OF TOMORROW" AT THE NEW YORK WORLD'S FAIR, TO DEMONSTRATE PLANNING FOR LOW-COST, LOW-MAINTENANCE. IT WAS UNUSUALLY OPEN ON THE SOUTH, FOR WINTER SUN AND SUMMER BREEZES, THE SERPENTINE WALL AND WINDOW-HEIGHT FLOWER BEDS GAVE SPECIAL INTEREST. AS IT WAS AN EXHIBITION HOUSE, A VARIETY OF MATERIALS WAS USED. NOTE BLACK BRICK AND ASBESTOS SIDING

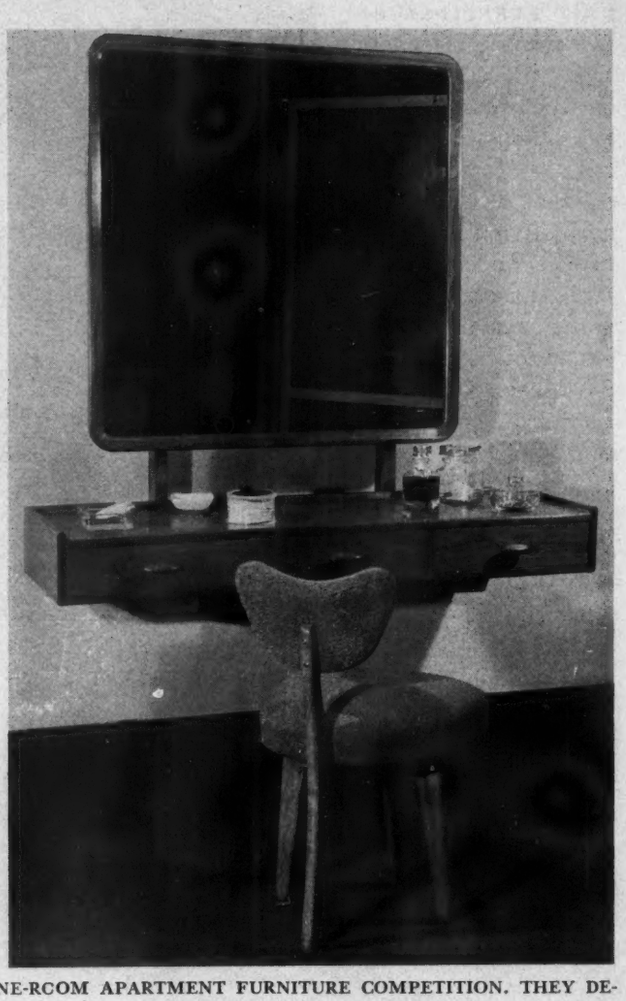


THE BRIDE'S HOUSE, NEW YORK WORLD'S FAIR – BY DON HATCH

UNIT FURNITURE OF MULTIPLE USE, WHICH MAY BE ARRANGED IN A GREAT NUMBER OF COMBINATIONS, WON FOR EERO SAARINEN AND CHARLES O. EAMES THE COMPETITION PRIZE FOR LIVING ROOM FURNITURE. EXECUTED IN HONDURAS MAHOGANY, THE CASEWORK IS FINISHED ON THE BACK SO THAT ANY SIDE MAY FACE OUTWARD. THE LAMP IN THE TOP PHOTOGRAPH WON FOR PETER PFISTERER THE PRIZE IN THE MOVABLE LIGHTING EQUIPMENT CATEGORY

ORGANIC DESIGN IN HOME FURNISHINGS

EXHIBITED SEPT. 24-NOV. 9 AT MUSEUM OF MODERN ART

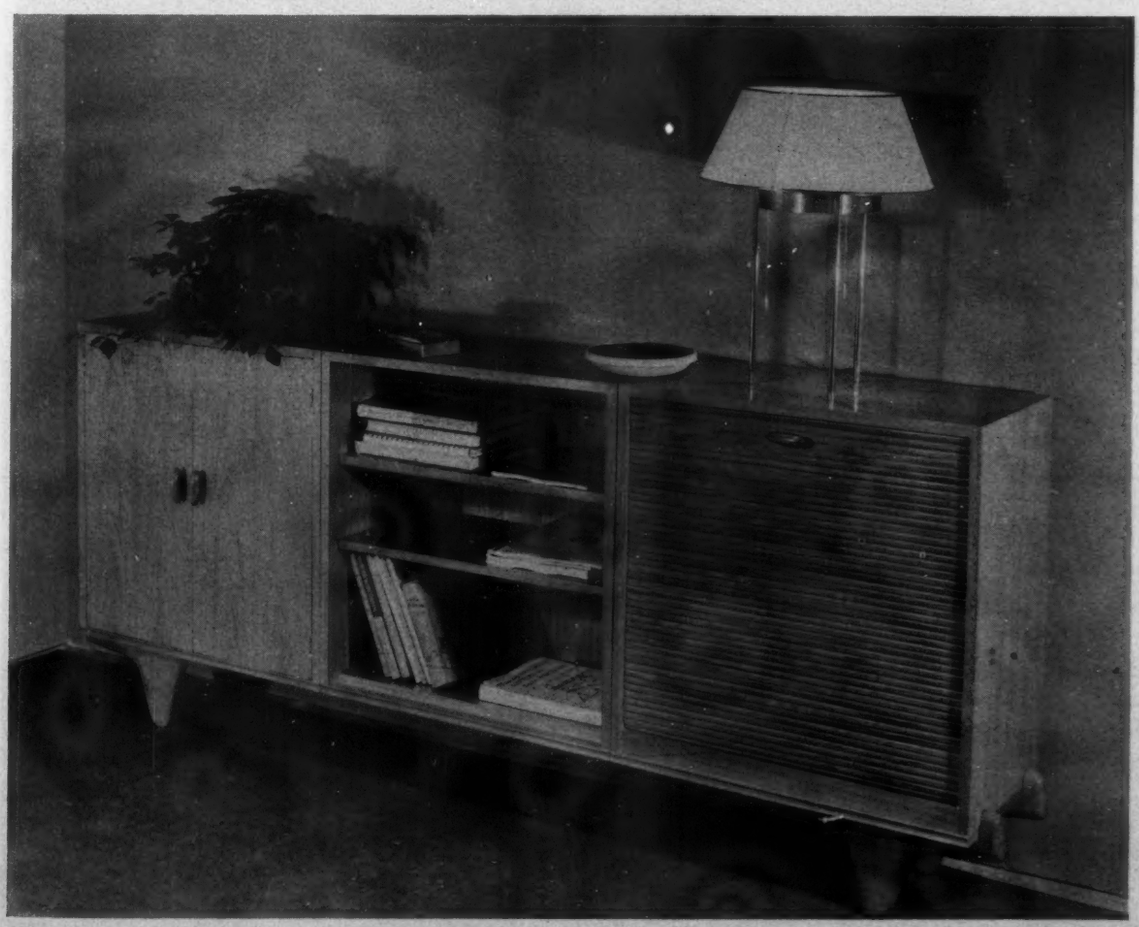


MARTIN CRAIG AND ANN HATFIELD WON THE ONE-ROOM APARTMENT FURNITURE COMPETITION. THEY DESIGNED THE MIRRORED BIRCH VANITY AND BENCH (LEFT ABOVE). A FRAME HUNG FROM THE WALL SUPPORTS THE THREE-DRAWER, GRAY-TONED WALNUT UNIT AND MIRROR (ABOVE RIGHT), BEDROOM UNIT WINNER DESIGNED BY OSCAR STONOROV AND WILLO VON MOLTKE. EMRICH NICHOLSON AND DOUGLAS MAIER WON HONORABLE MENTION FOR LIVING ROOM SEATING (LOWER LEFT). THE BIRCH CHAIR (LOWER RIGHT) AND THE THREE-LEGGED COFFEE TABLE ARE CRAIG AND HATFIELD DESIGNS. FABRICS ON ALL THE CHAIRS WON THE FABRIC PRIZE FOR MARLI EHRMAN. (ALBERT FENN PHOTOS COURTESY BLOOMINGDALE'S)

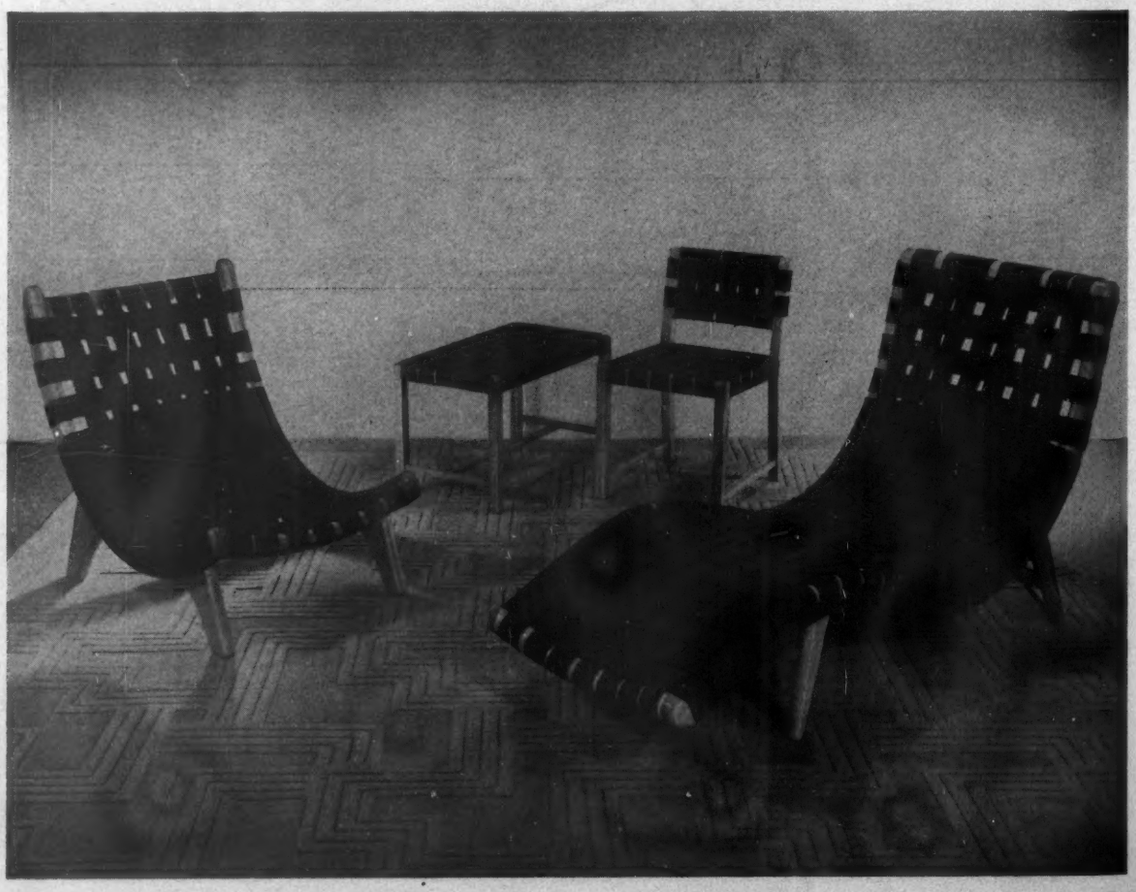
LAST OCTOBER THE MUSEUM OF MODERN ART, DEPARTMENT OF INDUSTRIAL DESIGN, ELIOT NOYES, DIRECTOR, INAUGURATED AN INTER-AMERICAN COMPETITION FOR THE DESIGN OF FURNITURE, FABRICS, AND LAMPS. TWELVE DEPARTMENT STORES THROUGHOUT THE COUNTRY SPONSORED THE COMPETITION TO DISCOVER GOOD DESIGNERS, ENGAGE THEM TO CREATE A BETTER ENVIRONMENT FOR TODAY'S LIVING. CONTRACTS WITH FURNITURE MANUFACTURERS WERE OFFERED COMPETITION WINNERS. A SPECIAL DIVISION OF THE COMPETITION WAS HELD FOR DESIGNERS IN LATIN-AMERICAN REPUBLICS WHO CONCENTRATED ON OUTDOOR FURNITURE, AND UTILIZED NATIVE WOODS, TEXTILES, FIBRES, AND HIDES

"A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, purpose"
ELIOT NOYES

WINNERS IN THE COMPETITION FOR FURNITURE FOR OUTDOOR LIVING WERE HARRY WEESE AND BENJAMIN BALDWIN. THEIR TEA WAGON (ABOVE) IS OF TUBULAR STEEL WITH PNEUMATIC TIRES, REMOVABLE TRAYS, WICKER BASKET. OSCAR STONOROV AND WILLO VON MOLTKE WON THE COMPETITION FOR BEDROOM FURNITURE. THEIR GRAY WALNUT COMBINATION CASE SHOWN BELOW IS FLEXIBLE, INTERCHANGEABLE, AND MAY BE MOUNTED ON INTERESTING STRUCTURAL BASES. THE LEFT UNIT HAS STORAGE SHELVES BEHIND CUPBOARD DOORS; THE CENTER UNIT HAS OPEN SHELVES, OR SLIDING TRAYS IF DESIRED; THE RIGHT HAND UNIT HAS A TAMBOUR FRONT CONCEALING SHELVES BEHIND. ANY ONE, TWO, OR THREE OF THE UNITS MAY BE USED



FIVE PRIZEWINNERS FROM BRAZIL, ARGENTINA, URUGUAY, AND MEXICO ARE REPRESENTED BY FURNITURE INTRODUCING NATIVE WOODS, TEXTILES, FIBRES, AND HIDES. WHEREVER MANUFACTURING FACILITIES EXISTED, THE FURNITURE WAS PRODUCED IN THE DESIGNER'S HOME COUNTRY. IN SOME CASES NATIVE MATERIALS WERE IMPORTED AND THE FURNITURE MADE HERE. THE CHAIR FOR OUTDOOR LIVING (UPPER LEFT) WAS DESIGNED BY BERNARDO RUDOFSKY, SAO PAULO, BRAZIL. AT THE UPPER RIGHT IS THE DESIGN OF ROMAN FRESNEDO, MONTEVIDEO, URUGUAY. THE CHAIR UTILIZES LEATHER STRAPS ON STEEL FRAMES. THE CHAIRS AND SMALL TABLE IN THE LOWER PHOTOGRAPH REPRESENT THE WORK OF MICHAEL VAN BEUREN, KLAUS GRABE, AND MORLEY WEBB, OF MEXICO CITY. MADE OF PRIMAVERA WOOD AND WOVEN MECATE TAPE, IT IS ONE OF A GROUP OF DESIGNS FROM MEXICO. OTHER PRIZEWINNERS INCLUDED JULIO VILLALOBOS, BUENOS AIRES, ARGENTINA; XAVIER GUERRERO, MEXICO. (ALI AN RICHARDSON PHOTOS COURTESY MODERN MUSEUM)



BEYOND THE PORCH THE GRAVELED DRIVE WIDENS BEFORE THE DOUBLE GARAGE, WITH 16-FOOT STOCK DOOR

RESIDENCE IN CONNECTICUT

DESIGNED BY ANTONIN RAYMOND, ARCHITECT

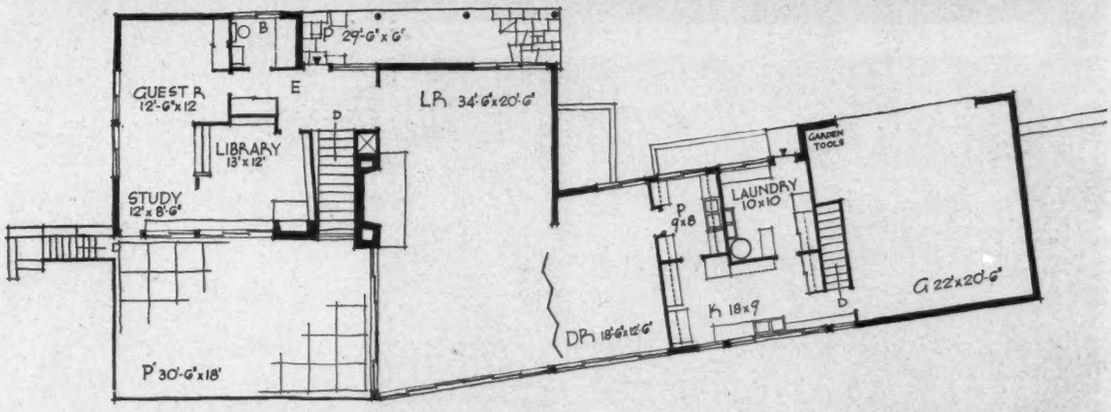
Before making the first sketch toward design of a home for Mr. and Mrs. J. Delano Hitch and family, at Westport, Connecticut, Architect Antonin Raymond persuaded them to list their "likes" and "dislikes" in a house. To the architect, the most important considerations were to locate the house to best advantage on the property, as regards view and orientation, and to design for utilization of the stock sizes of stock materials, effecting a major economy in construction. The result is that the house is largely open on the south, facing the view and sunshine, but has few windows on the north side which faces the road. This has measurably reduced heating cost in the winter. Edwin Harris, Jr., head of Raymond's New York office, collaborated in the design and superintended construction. The contractors were Thompson & Hawley, of Bridgeport, Connecticut. The clients' lists served as a basis for discussion with the architect, then later as the house was studied and there were further conferences it became apparent that the clients were going to get what they wanted—in some respects more than they had expected.

LIKES were cross-ventilation, well-lighted kitchen shelves, plenty of electric outlets,

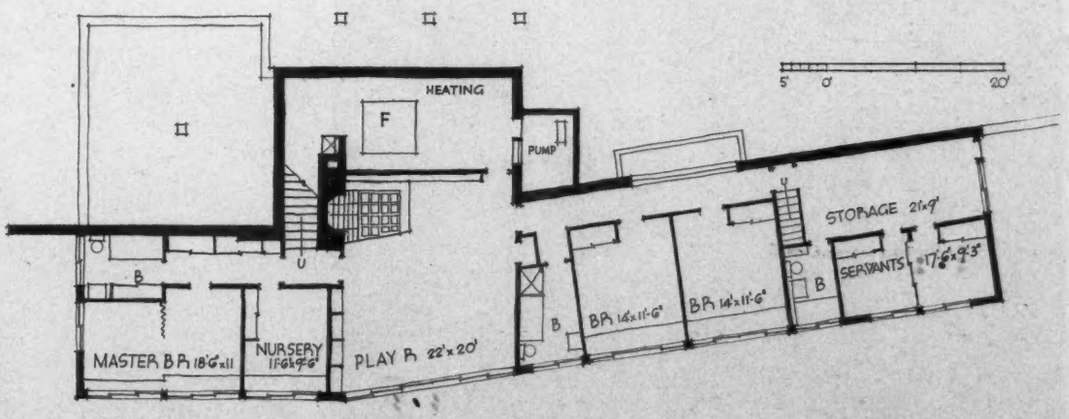
(Continued on page 644)

THIS VIEW FROM THE SLOPE BELOW THE HOUSE AND THE DETAIL PHOTOGRAPH (BELOW) REVEAL THE RELATION OF HOUSE AND SITE. (SEE ALSO PLANS ACROSS-PAGE). BUILT OF STOCK MATERIALS OBTAINABLE ON THE MARKET, THIS HOUSE DEPARTS MOST NOTICEABLY FROM WESTPORT CUSTOM IN THE USE OF LIGHT GRAY ASBESTOS ROOF "SHINGLES." THE SIDING IS OF WHITE ASBESTOS "SHINGLES." THE CHIMNEYS AND RETAINING WALL ARE OF LOCAL FIELDSTONE. THE ARCHITECT CONTRIVED TO GIVE TO EVERY ROOM IN THE HOUSE THE DESIRABLE SOUTH VIEW. THERE ARE FEW WINDOWS ON THE NORTH. THE PHOTOGRAPHS OF THE HOUSE WERE MADE BY RICHARD GARRISON, NEW YORK

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT



FIRST FLOOR



GROUND FLOOR

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

Photo by Kenneth Reid

THE INVITING DOORWAY AND HALL WINDOW ARE PROTECTED FROM WEATHER BY A SIMPLE PORCH. FINISHED IN 1/4" PLYWOOD WITH FLOOR OF OAK, THE HALL SEEMS SPACIOUS BUT IS ACTUALLY NO WIDER THAN REQUIRED BY ITS UTILITY AS ENTRANCE HALL AND PASSAGE. THE STAIR IS WELL-LIGHTED BY A WINDOW ABOVE (FROM WHICH THE LOWER PHOTO WAS MADE). THE SAME WINDOW AFFORDS A VIEW, THROUGH THE HOUSE FROM THE FRONT DOOR, OF THE VALLEY AT THE BACK OF THE RESIDENCE

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

AN IMPRESSION OF THE OPENNESS OF THE LIVING ROOM IS GIVEN BY THESE OVERLAPPING PHOTOGRAPHS OF THE WEST, OR FIREPLACE, WALL. THE BROAD TERRACE SEEN THROUGH THE SLIDING DOORS FURTHER EMPHASIZES THE SPACIOUSNESS OF THE LIVING AREA. ON THE OTHER SIDE OF THE ROOM THE DINING ROOM IS COMPLETELY OPEN. NOTE ALSO THAT THERE IS A CONTINUOUS GLASS AREA ON THE SOUTH WALL OF BOTH ROOMS, TAKING ADVANTAGE OF A WIDE VIEW OF THE WINDING SAUGATUCK RIVER AND THE VALLEY. THE HOUSE WAS PLACED TO OPEN ALL ROOMS TO THE VIEW

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

THE KITCHEN SHARES THE VIEW OF THE RIVER AND VALLEY, THROUGH A STRIP OF WINDOWS ABOVE THE SINK AND WORK COUNTERS. TOPS OF THEM ARE STOCK SIZE SHEETS OF TRANSITE. THE CLIENT STRESSED A DESIRE FOR AMPLE CUPBOARD SPACE AND SHELVING IN BOTH THE KITCHEN AND PANTRY. ADJACENT ARE THE SERVICE ROOM OR LAUNDRY (SEE PLAN, PAGE 639) AS WELL AS THE GARAGE AND TOOL STORAGE, AND THE STAIR TO SERVANTS' ROOMS. FLOORS ARE LINOLEUM IN THE KITCHEN, PANTRY, AND BATHS. SOFFITS OF ROOF OVERHANG ARE FACED WITH PLYWOOD

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

(Continued from page 637)

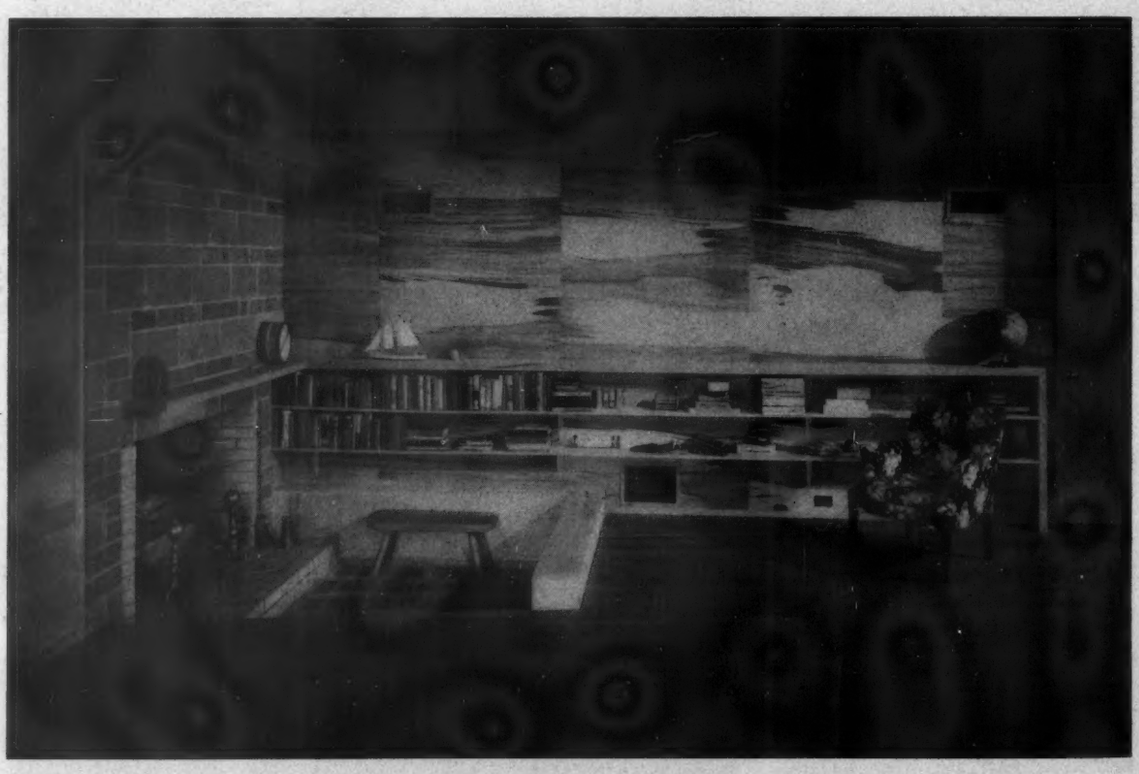
maximum light and sunshine, electric lights in closets, conveniently-located telephone outlet plugs, white (not colored) bathrooms, walls that could be painted or papered if a change is desired, and possibly a Japanese Style room. The clients also said they were fond of outdoor sports. They added they would want room in the house for formal entertaining (up to 12 people) and informal parties of 25 to 35 people.

DISLIKES were small dark closets, *any* rooms so dark that lights would be needed in daytime, picture moldings, radiators of any kind, central overhead lighting in the dining room, bathroom basin hardware that spots when wet, heating pipes that creak, doors that won't latch, rats, and drafts!

It was agreed that the house must contain a hall with coat closet, living room, dining room, library or study, kitchen and pantry, laundry, back and front stairs, playroom in the basement, ample storage space and garage in the basement, master bedroom, four other bedrooms, and maid's room, all with ample closets, and with three bathrooms. A two-story house with a basement was expected, though not required. Mrs. Hitch offered more detailed specifications for closet and pantry space, as well as a list of furnishings already in her possession for the principal rooms.

Confining the area to two levels, as pictured here, Raymond gave the clients larger rooms than they had expected, segregated the guest room, united the service portions with the garage, and made the "basement playroom" important by establishing an intimate relation with the family sleeping rooms. Both library and study were provided, the maid's room could be used for two, an extra bath was provided, and one of the principal features of the upper floor is the large terrace, a feature that the clients had wanted but had not expected within the budget.

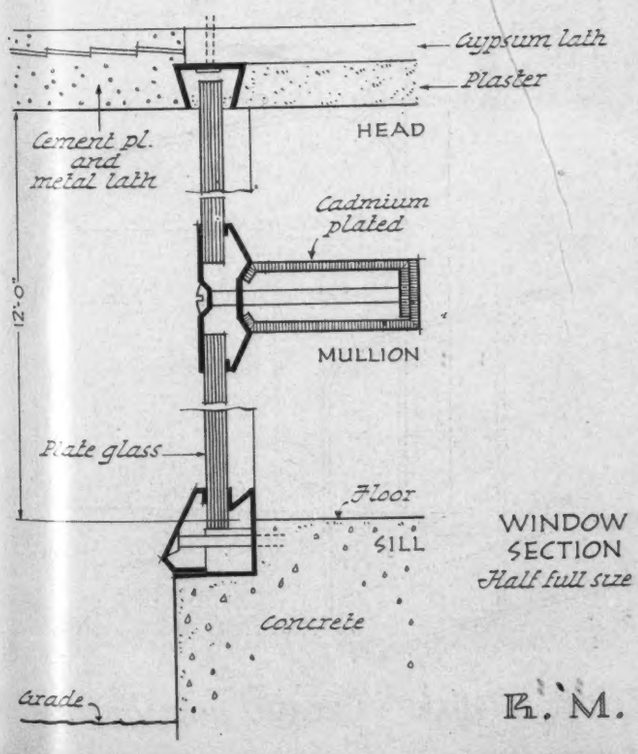
There are refinements in plan and details that are typical of Raymond's deftness and his thoughtful planning. For instance, the roof was designed with a continuous ridge line and eave line, though the house is shaped to the hillside site. At the same time, the eaves project most on the south side, less on the east and west, and least of all on the north. This projection is such that the winter sun will fill and warm the rooms, all of which open to the south, but the eaves will shade the windows of the main floor in summer when the sun is higher.



THE PLAYROOM DOWNSTAIRS IS BUILT AROUND THE HEARTH, WHICH IS PAVED WITH HEIRLOOM TILES

HOUSE IN CONNECTICUT—BY ANTONIN RAYMOND, ARCHITECT

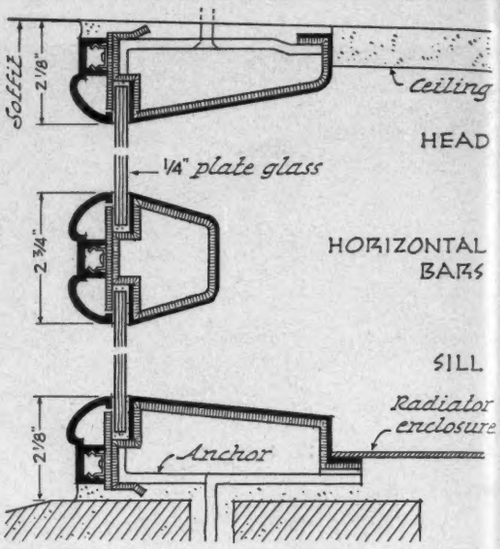
W. P. WOODCOCK

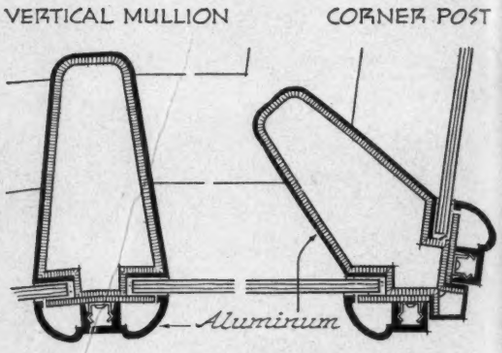


WINDOW SECTION
Half full size

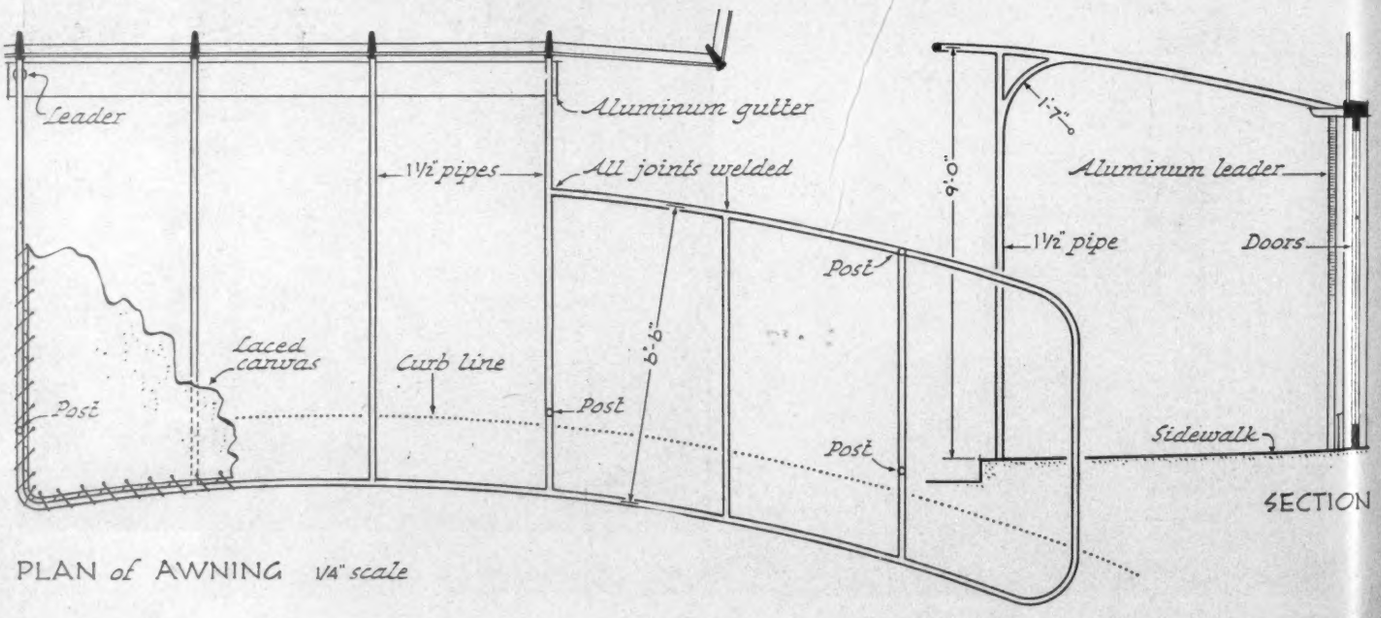
R. M. SCHINDLER . . . . . Architect

HANS VAN NES





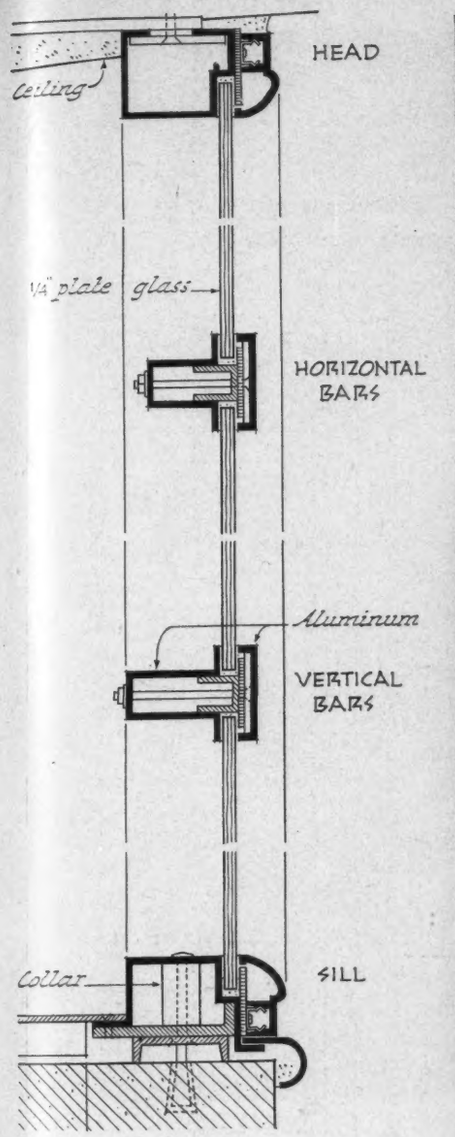
WINDOW SECTIONS 3" scale



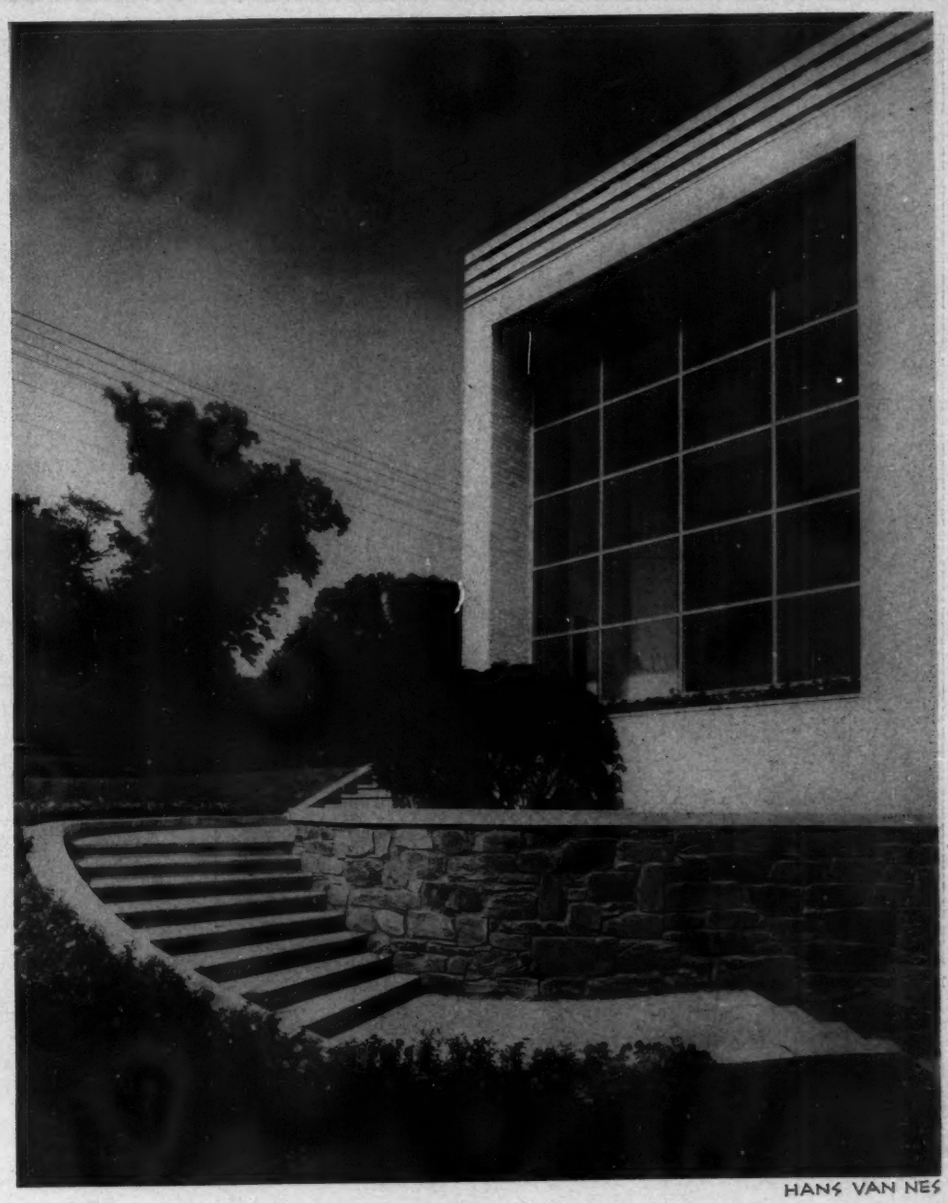
PLAN of AWNING 1/4" scale

SECTION

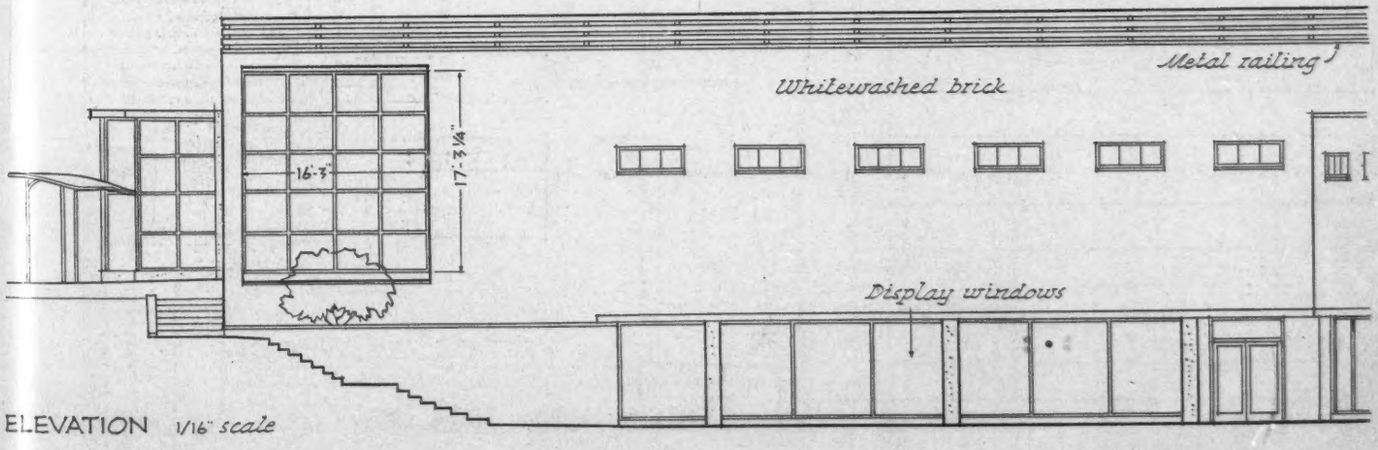
RAYMOND LOEWY, *Designer* STARRETT & VAN VLECK, *Architects*



WINDOW DETAIL 3" scale



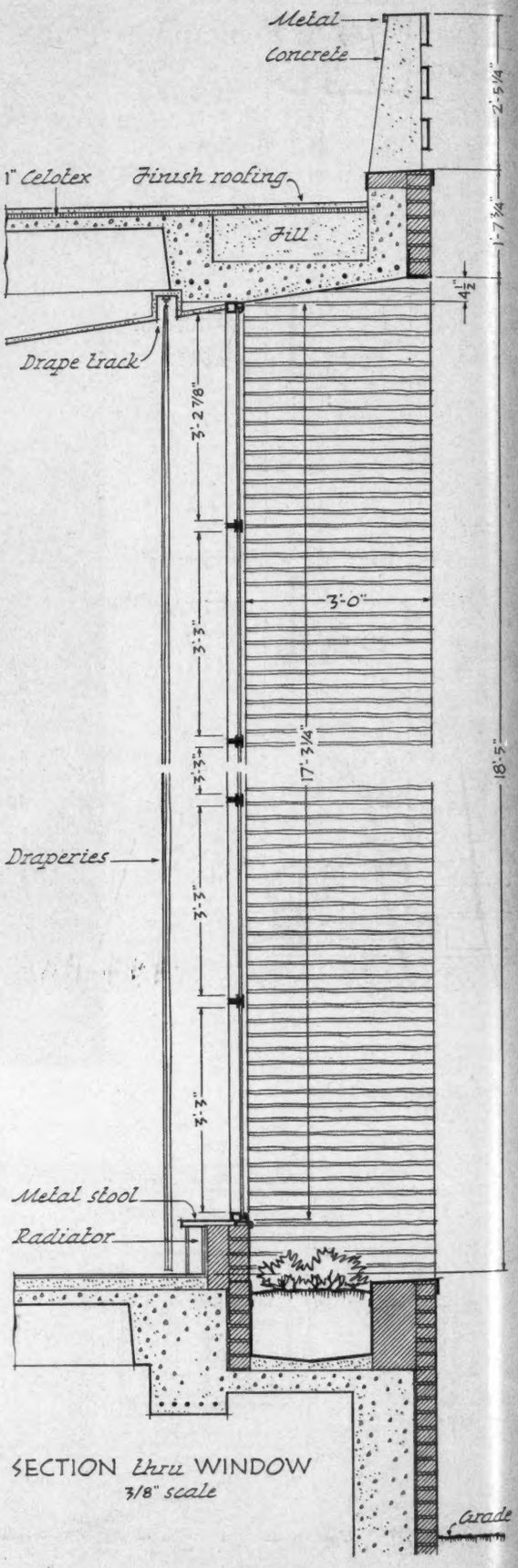
HANS VAN NES



ELEVATION 1/16" scale

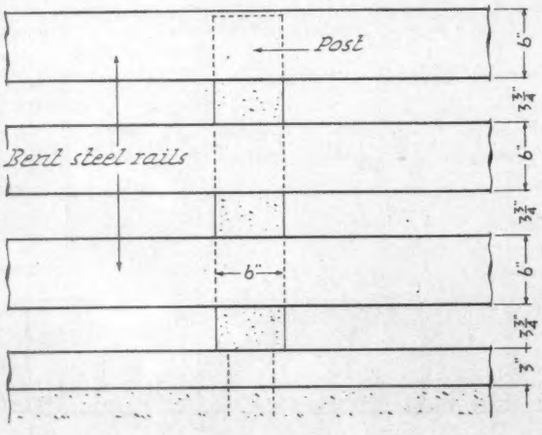
RAYMOND LOEWY, *Designer* STARRETT & VAN VLECK, *Architects*

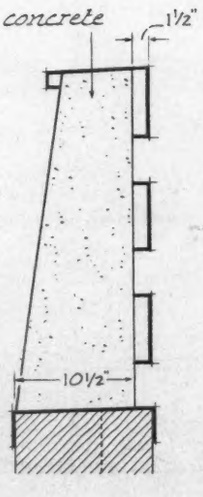
HANS VAN NES



SECTION thru WINDOW
3/8" scale

RAILING DETAIL 3/4" scale

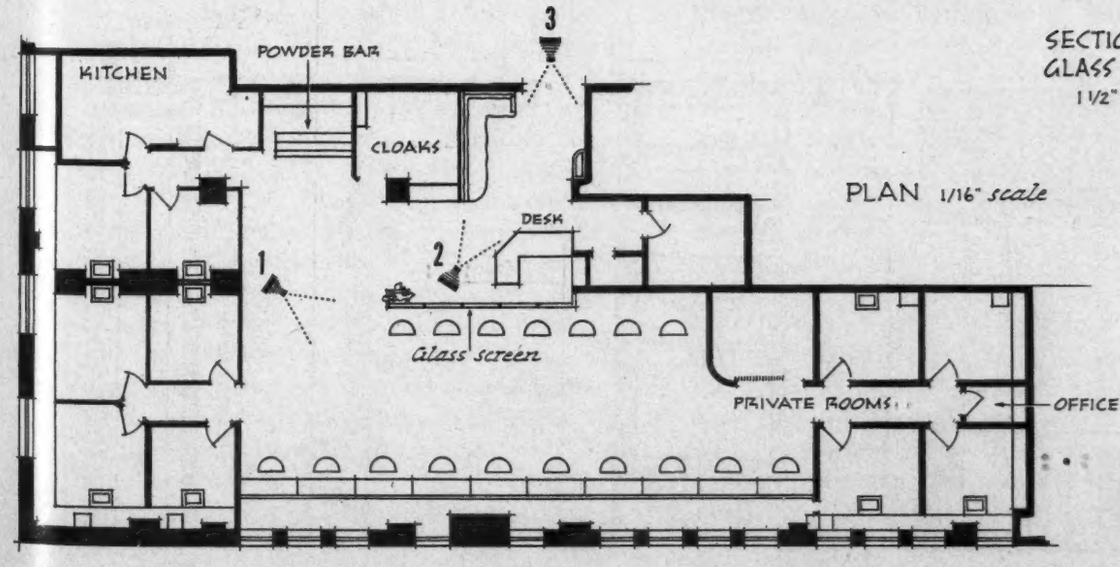




RAYMOND LOEWY, *Designer* STARRETT & VAN VLECK, *Architects*

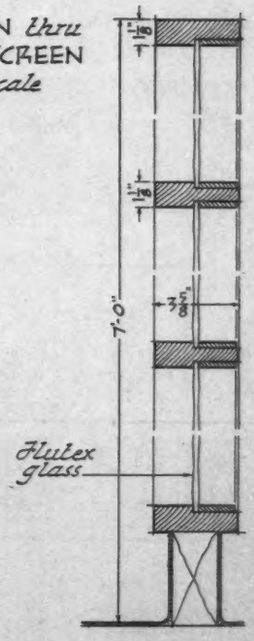
1

HEDRICH - BLESSING STUDIO



PLAN 1/16" scale

SECTION thru GLASS SCREEN 1 1/2" scale

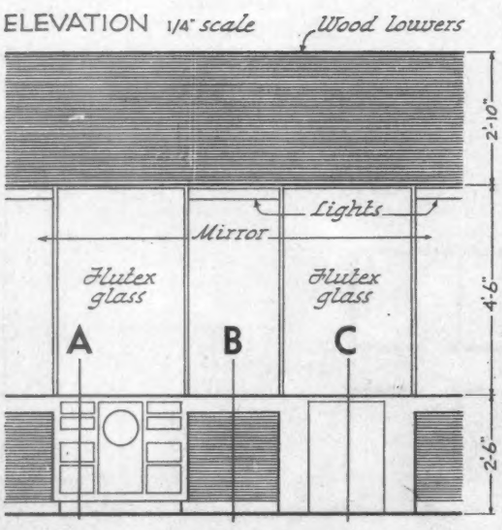


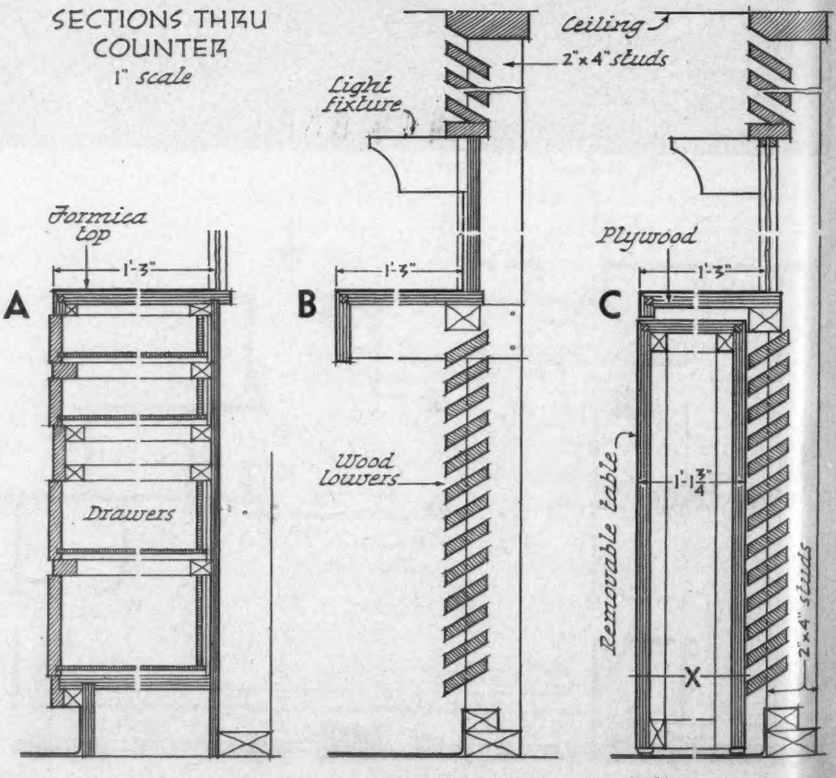
JAMES F. EPPENSTEIN . . . . . Architect

HEDRICH - BLESSING STUDIO

2

3





JAMES F. EPPENSTEIN . . . . . *Architect*

THE FRUSTRATED MONUMENT COMPLEX

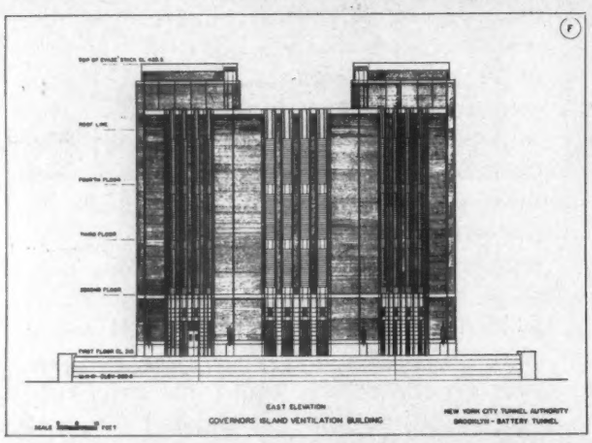
BY TALBOT F. HAMLIN

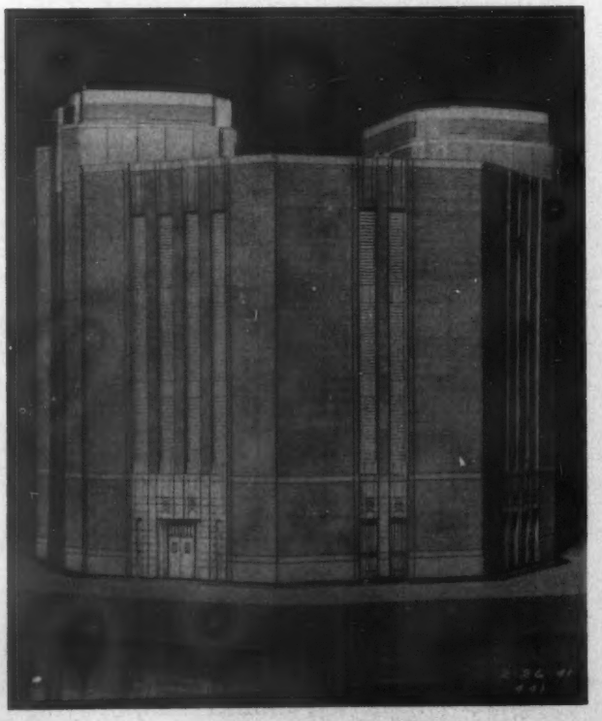
The New York City Tunnel Authority presented a challenging opportunity to the architects of the city when it held its recent competition for the Mid-River Ventilation Building of the Brooklyn-Battery tunnel. What a chance! Here was to be built a structure of considerable bulk and height at the very front door of New York, off the north end of Governor's Island. Here was a building to serve a necessary and practical use (certainly not a use to be ashamed of), a building which at the same time would form an important element in the view from Battery Park, from Governor's Island, or for anyone coming down the East River on a boat or passing by the lower end of Manhattan Island. No finer site for an important and exciting piece of architecture could be imagined.

And the program was a model of program writing, short, definite, and to the point. Nevertheless, as one studies the program a doubt creeps in. It is not a design for a building for which the Authority is searching; it is merely a façade. Everything else is determined, every structural column set, every piece of mechanical equipment, every duct put in a definite place which must be preserved. Here is no opportunity for a great creative three-dimensional imagination to take a need and transform it into significant form. Instead there is merely the opportunity to take basic forms and sizes already determined and drape around them an exterior surface.

Further study reveals a second basic difficulty in the way of real architectonic creation, for in the very forms of the basic structure established by the program there is an unfortunate duality. Few forms are more regular or suggest more continuous treatment than an octagon; yet here a basic octagonal shape bears at two of its sides, opposite to each other, taller separated exhaust duct structures reaching high above any other necessary portion of the building. Now this is a fundamental architectural error. A creative mind steeped in the meaning of architectural form would realize at once that any such combination of regular octagon and two higher accented sides was a contradiction in terms impossible of any satisfactory frank solution, and would either have developed some system of equalizing the height of the structure or else have abandoned the regular octagon in favor of some plan shape more expressive of the dual height. Evidently the architects were well aware of this difficulty. There were but two possible general choices within the strict cubage limitations and the dictated forms of the program. One was to erect a parapet at the top of the octagon high enough to include the total height of the two duct stacks, thus concealing a functional form in the building for the sake of giving meaning to the octagonal plan. The other choice was to stress the higher stacks and conceal the regularity of the octagon by various systems of setbacks in plan or curves or other elements which necessarily break the scale of the total mass.

The jury evidently felt itself in the same quandary, giving the First Prize to a regular octagonal scheme with a unified skyline, and the Second Prize to one which had emphasized stacks, and intermediate corner treatments. In these two designs the qualities of the two basic *partis* are developed perhaps to their highest points. The First Prize design does everything possible to monumentalize the structure, setting its louvers between tall, deeply projecting piers with tops which apparently splay up against an interior, thinner wall, carrying



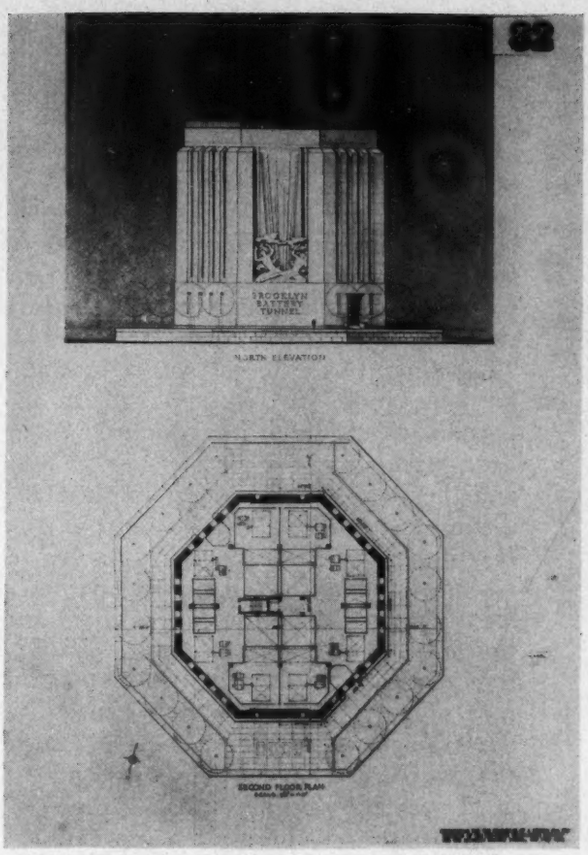


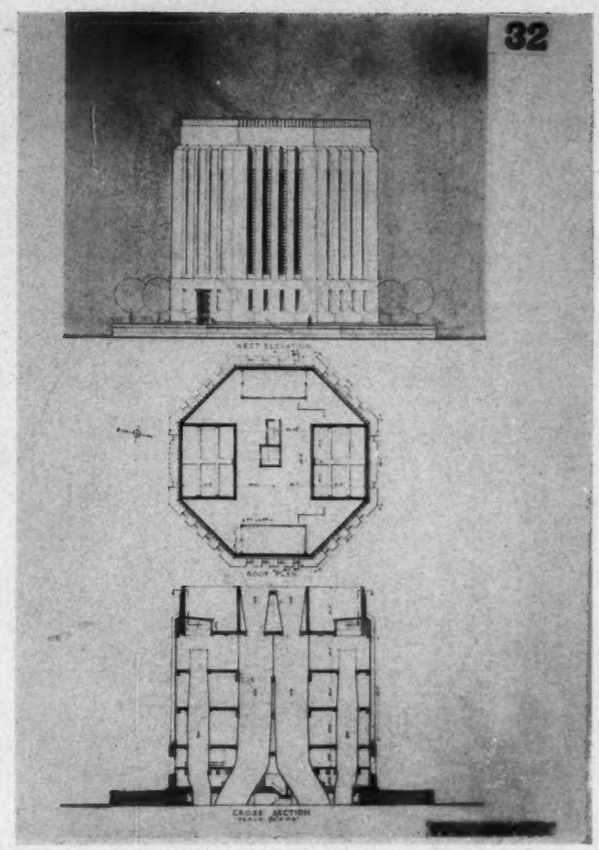
its octagonal top unbroken around, and departing (we hope consciously) from any attempt to express either the basic purpose of the building or the steel structure which is its framework. One feels almost an admiration for the proud disdain of this refusal to be bound by any such mundane things as steel columns and for this desire to produce instead the likeness of a great buttressed masonry tower.

The Second Prize design, No. 37, takes absolutely the reverse attitude. Here is the clear geometry of steel, the simple brick faces framing corners of louvered metal in prismatic shapes. Here below on the first floor are steel and glass windows in continuous bands to flood light into the lower working floors, and large doors to admit machinery. There is in the junction of the octagon shape below the louvers and the prismatic shape above possibly a certain awkwardness, but it is the awkwardness of geometrical intersection only and not of any ill-thought-out artificial expedients. I only wonder why the walls at the east and west sides are channeled whereas those to the north and south are unbroken, for the channeling is not deep enough to produce from any distance strongly marked light and shade and, for me, the channels destroy the geometric quality the rest of the building so eminently possesses. And with all the possibilities in facing materials available why were these surfaces 120 feet and more high and 50 feet wide made of brick? Stone or marble, treated of course as facing and not as structure, or terra cotta in large slabs might have had the quality of monumentality needed. Nevertheless, in its clear composition, in its simple expression of a steel-constructed building, in its frank avowal of its purpose through its prismatic louvered sides, this design of all those premiated seems to this reviewer by far the most distinguished.

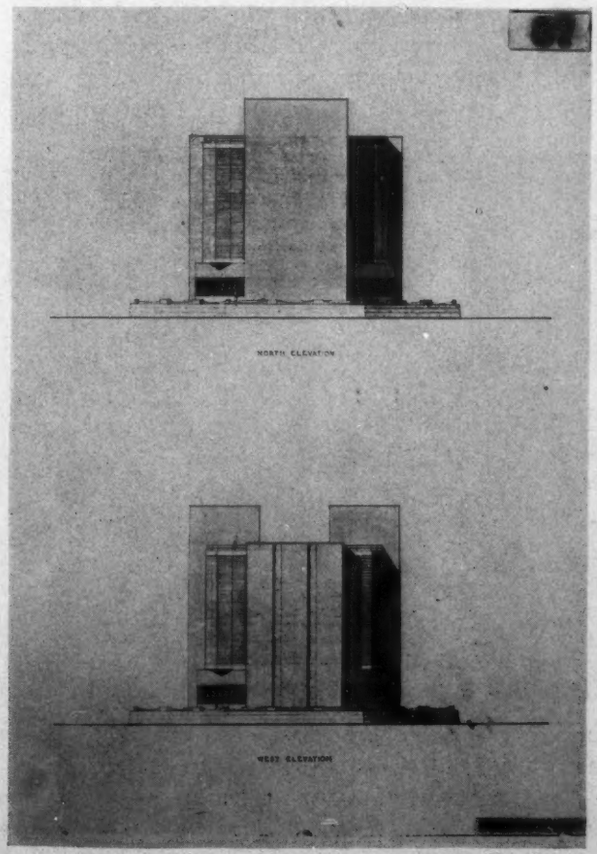
Some of the other designs seem to ape office building or skyscraper types of twenty years ago with little, if any, advance evident over many of the designs submitted in the Chicago Tribune competition. They are skyscrapers, but skyscrapers reduced to miniature scale, as though the

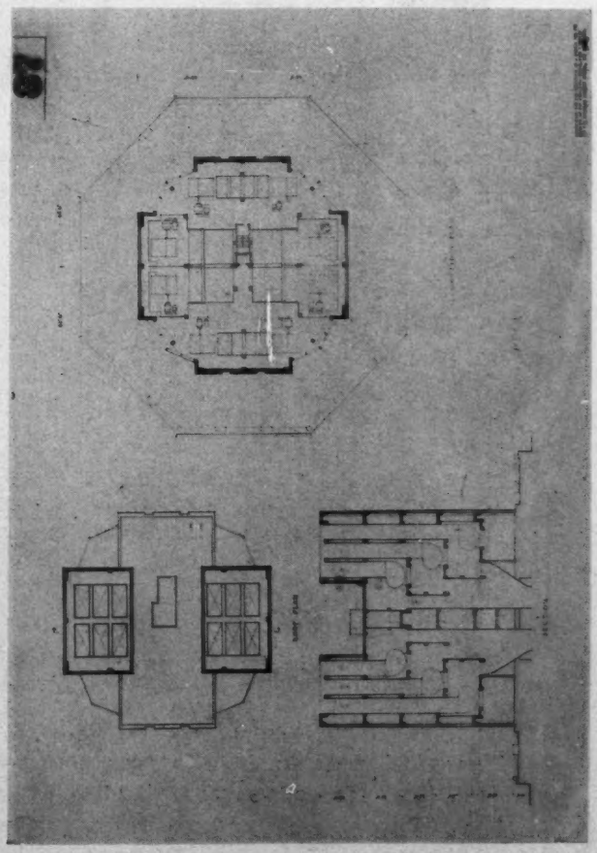
THE BRICK-AND-GLASS VENTILATION BUILDING DESIGNED BY THE TUNNEL AUTHORITY, PRIOR TO THE COMPETITION HELD AT THE INSTANCE OF THE FINE ARTS FEDERATION (HEADED BY JAMES C. MACKENZIE) IS SHOWN (LEFT) IN AN ELEVATION AND TWO PHOTOGRAPHS OF A STUDY MODEL, FILED WITH THE CITY ART COMMISSION TO RECORD THE DESIGN

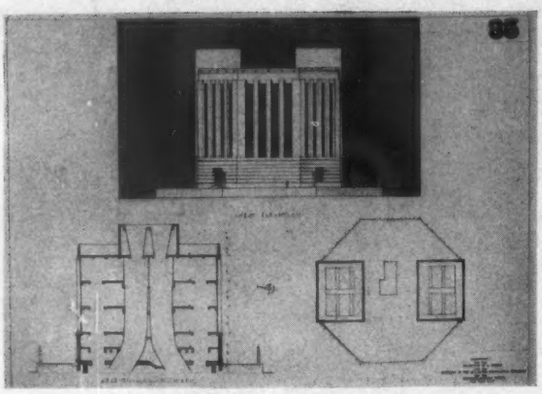


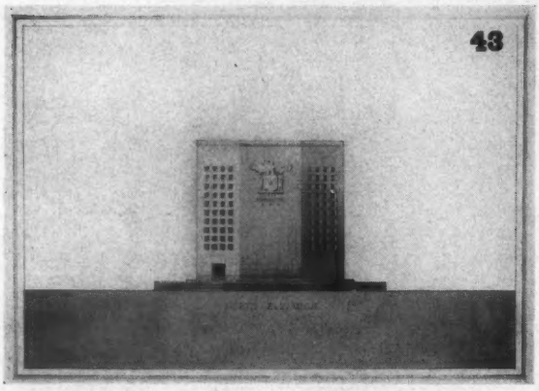


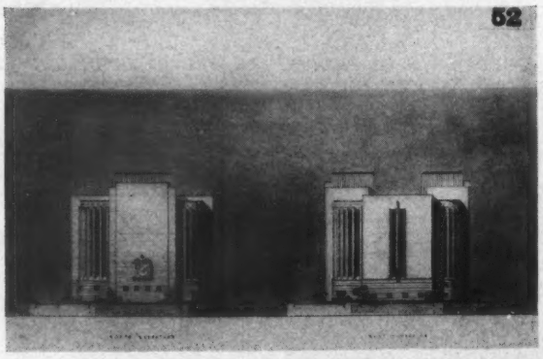
NO. 32—FIRST PRIZE DESIGN ($2,000) IS BY MC KIM, MEAD & WHITE. NO. 37—SECOND PRIZE DESIGN ($1,000) IS BY ARCHIBALD MANNING BROWN. BOTH WERE AMONG THE SEVEN INVITED COMPETITORS. THE OTHERS WERE NOT PREMIATED BY JURORS PAUL PHILIPPE CRET, GEORGE MC ANENY, JAMES H. DUGAN, ROBERT KORNACHER, AND ERIC GUGLER, CHAIRMAN. THE TUNNEL AUTHORITY, CONSCIOUS OF THE PROMINENCE OF THIS BUILDING IN NEW YORK HARBOR, OBTAINED RFC FUNDS FOR A COMPETITION (APPROVED BY A.I.A.) FOR THE EXTERIOR DESIGN







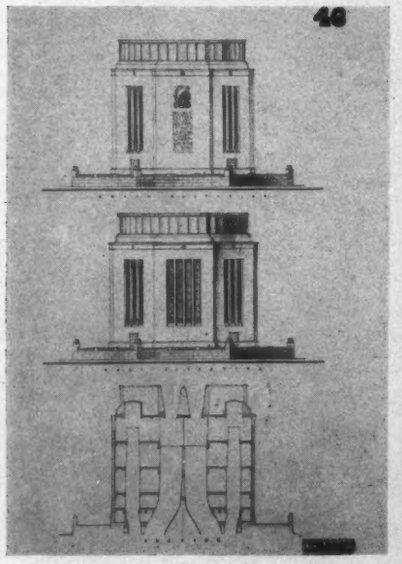


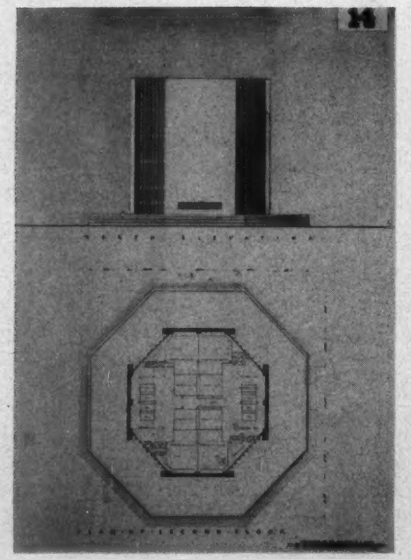


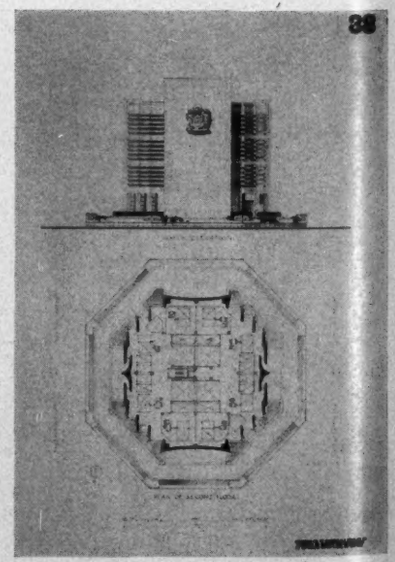
designers were dazed by the whole problem of scale. This is not to say there were not other more imaginative, more exciting designs among the fifty-seven submitted. I have seen only those to which the jury saw fit to award prizes or mentions.

Let us not forget that the design was actually for a façade to be hung on a dictated structural steel framework built for the purpose of ventilation. Listen to the jury report analyzing the First Prize design: "The depth of the reveals where openings for ventilation are required had an important effect upon its decision. *These deep reveals make angle views seem solid* and they add to the interest in light and shade. *The building does not cry out with the suggestion that it is merely for the removal of bad air. . . .* Recommendation is made that the sculpture be restudied and *the piers be somewhat deepened.*" (The italics are mine.) Of the Second Prize the jury says, "A straightforward solution of the problem, *accentuating the function of the structure;* economical to build and of good mass and outline." (Italics mine.)

What more can one say? Is ventilation a shameful function? Are deep reveals the answer to a steel-framed structure? Or is steel framing itself somehow, again, a shameful thing to be concealed or lied about? Can it be that the jury felt that the whole underlying building system was a mistake and that the structure should have been designed from the beginning as a solid masonry monumental tower? Can it be that all the attempts of forward-look-



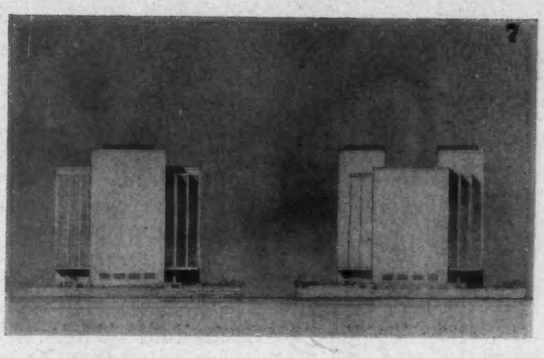


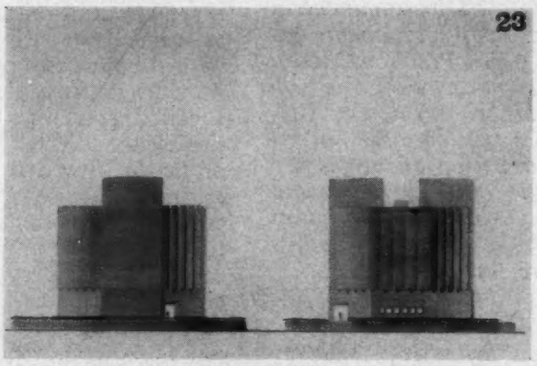


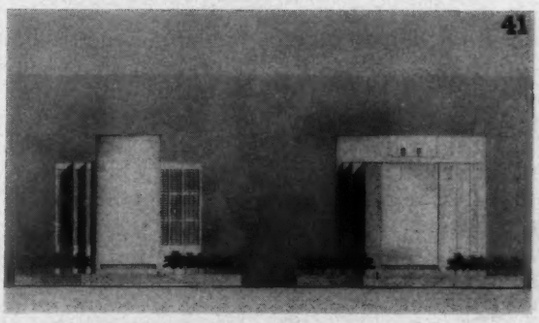
NO. 35—THIRD PRIZE DESIGN ($750) IS BY CLINTON & RUSSELL. THE DESIGNS RECEIVING HONORARY MENTION WERE: NO. 43, BY ALFRED MORTON GITHENS AND FRANCIS KEALLY, NO. 52 BY BLOCH & HESSE, NO. 46 BY ELDREDGE SNYDER, NO 14 BY WILLIAM J. CREIGHTON WITH SALVATORE GRILLO, ASSOCIATE, AND NO. 38 BY MC CAFFERY & GAUTHIER. PRIZEWINNING DRAWINGS WERE RETAINED BY TUNNEL AUTHORITY

ing architects, critics, and teachers to instill the idea that architectural form must, to be valid, flow naturally from function and structure have gone for naught?

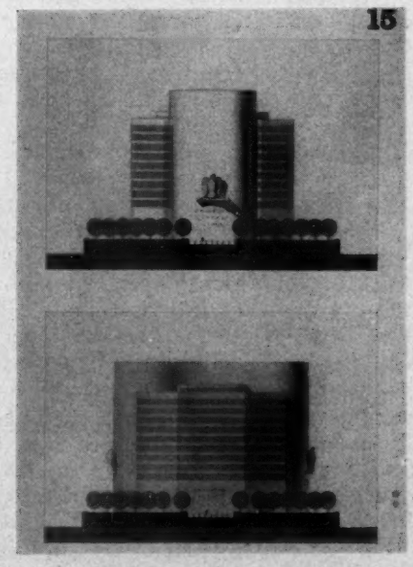
Why should a distinguished jury state as its reasons for its first award those very qualities in which the design contradicts the building's function and structure? This is a question much deeper and more important than the decision of this single competition. I think the answer is to be found in what I can only call the "frustrated monument complex" which runs deeply through the subconscious minds of architects and lay people alike. We *should* be building monuments, expending money and effort on structures built for themselves alone, either to satisfy our aesthetic sense, to memorialize great ideas and people, or to express our civic and national pride. Monuments such as these should be solid and sculptural. Yet we rarely have the opportunity to design such buildings, and our frustration in this desire leads us astray again and again into an attempt to contradict essential architectural integrity by trying to make monuments of utilitarian structures. Only a false monumentality, a contradiction of all the qualities which seem to me to make for good architecture, can result. Utilitarian buildings may be monumental in the true sense of the word, like the best of the T.V.A. structures, but such true monumentality can only come from the complete acceptance of functional demands and structural systems and their expression in the most forthright manner; it can never come from the attempt to confuse the issues. We should be proud of our great tunnels, proud of their necessary functions, proud that we have the means of ventilating them. We should be proud of our command of structural steel, eager to assert its qualities and to create that special kind of beauty which may result from its geometric perfection. Yet against the frustrated monument complex of the jury any attempt to express this pride, any attempt to build a beautiful structure which should be in its very essentials a ventilating building with a structural steel framework, was hamstrung at the outset. The program made impossible any radical form imagination; the frustrated monument complex apparently kept any integrated frank solution of the problem from sympathetic consideration. With this double hurdle can we wonder that the final result is imitative, superficial, play-acting?







AMONG NON-PREMIATED DRAWINGS SHOWN AT



THE ARCHITECTURAL LEAGUE: NO. 7, MARTYN N. WEINSTEIN; NO. 23, DON HATCH; NO. 41, WILLIAM LESCAZE; NO. 15, ELY JACQUES KAHN, PRESENT CREATIVE SOLUTIONS

A REPLY

The manuscript of my September article, "A.R.P. and Our Office of Civilian Defense," was sent by PENCIL POINTS for comment in Washington. The comments received from James P. Kirby, O.C.D. Information Officer, were forwarded to the author. While PENCIL POINTS was able to make corrections in designation and reference pointed out by Mr. Kirby, time and distance prevented the publication of any reply on the other points raised before this date.

I was very interested to read the comments on my article made by Mr. Kirby of the Office of Civilian Defense. I am grateful for his correction of errors in designation and in certain other particulars for which I apologize.

Mr. Kirby makes certain points which I think require an answer. He says, *First,* that I "set up a sharp dividing line between Protection and Voluntary Participation, when in reality the two are rather closely connected." That was not my intention. On the contrary, as I have endeavored to make clear throughout all my writings on the subject of Civilian Defense I see any tasks in connection with this as organically inter-related. Any sharp division which may appear implied in my analysis is partly due to the very incomplete description of the structure of the O.C.D. which I had to refer to as it appeared in the press and partly due to the dissection of this structure which seemed necessary for the purpose of a particular set of specialists, in this case the readers of PENCIL POINTS, as a preliminary in trying to arrive at some idea of the form that their contribution might take within this framework. Such a dissection was merely what I believed to be a reasonable, analytical device and was not intended as an arbitrary interpretation of the O.C.D. program.

Second, Mr. Kirby says that I assume "that the O.C.D. is going into the question of air raid protection in a very complete manner and evidently anticipates that it will be carried to a point where this office would be responsible for determining types and standards in material and allocation of manufacturers to produce same. To be perfectly honest the entire matter of air raid structures occupies a very low priority in our plans. Our progress in this matter has been limited to the issuance of instructional data on air raid shelters." Mr. Kirby's interpretation appears to be due to my concentration on such things as seemed most directly connected with the purposes of the readers of PENCIL POINTS. For this reason I cited certain equipment in preference to, say, that of first aid or fire-fighting. It should not be assumed because of this that I attach a predominant importance to these items insofar as they affect the whole O.C.D. program. My principal concern was to suggest application of design capacity to such parts of the O.C.D. program where they may best be put to an immediate use. May I implement such items as I then enumerated by quoting from an article since published by the head of the O.C.D., *Mayor Fiorello H. La Guardia.* He mentions the following activities in his survey which seem to demand the participation of specialists in Planning, Design, and Construction: "reports of damage, classification of buildings, i.e., comparative safety of good buildings, rescue squads . . . organized mainly among men in the building trades, demolition squads, repair squads." The mayor continues by mentioning besides these activities special situations requiring the services of designers, i.e. mobile kitchens, the study and planning of air raid shelters, supervision of the lighting problem. He goes on to say: "enumerating these tasks so rapidly conveys no hint of the preliminary planning, the study, training and co-ordination of information involved in each division. . . ." In this particular, Mayor La Guardia's view of activities to be covered comes close to my surmise.

Third, Mr. Kirby says, "The vastness of our country precludes any uniformity in methods for the application of details for shelters (here Mr. Kirby misses all that is included by implication which might be fire-fighting, first aid equipment, etc.) nor will it be centralized under national control as it probably has been in England. . . ." On this point he appears to be contradicted by his chief in the same article, which is quoted above. Mayor La Guardia says: "Our immediate problem involves not only the training of auxiliary firemen (and here by implication may be included other A.R.P. activities) but also the procurement of emergency equipment in enormous quantities. . . .

". . . . standard specifications have been prepared at several factories which are ready to turn out pumps and other emergency equipment . . . but there are other angles to consider. To avoid the turmoil of hundreds of separate cities bidding against each other for a multitude of individual equipment design the United States civilian defense has requested all communities to wait for:

1. *The adaptation of standard specifications.*

2. *A national plan for the acquisition of such equipment."*

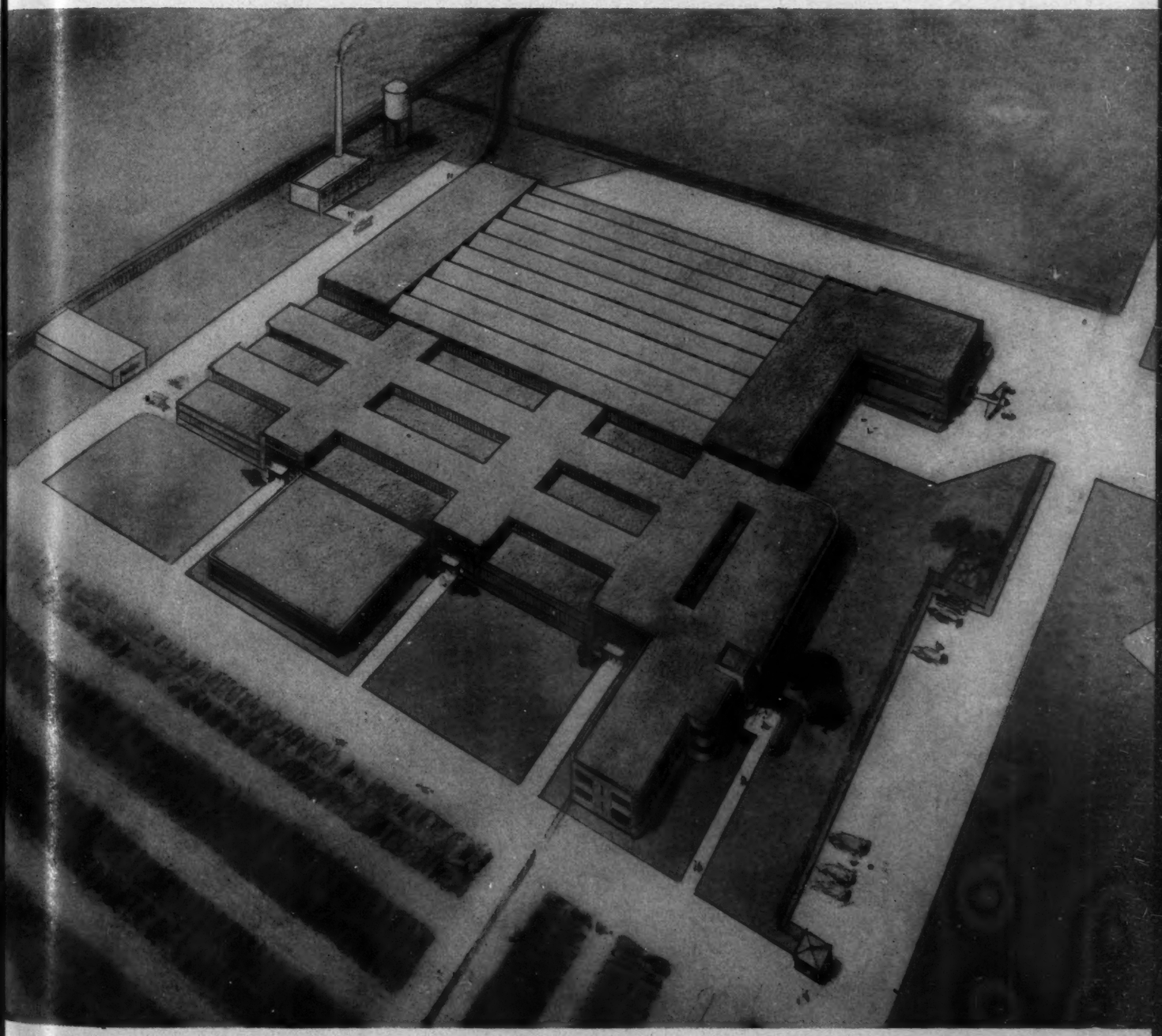
This quotation from *Mayor La Guardia* states succinctly the main theme of my article, with which Mr. Kirby finds fault, and, I feel, vindicates my assertions.

The difference in size between the United States and England, on which Mr. Kirby makes a point is, in connection with the subject matter, perhaps more a superficial distinction than a basic difference. The possibility of establishing uniform standards today surely depends on the character of industrialization. This consideration transcends the question of mere physical differences in land area. In this sense the difference between England and the United States is much reduced. Both are highly industrialized countries. The real difference lies in the fact that in the United States industrialization and mass production has been carried to a much greater point of development, and therefore the standardization advocated is made much more possible here. If one further considers the difference in the two situations established by time, it becomes apparent that the actual war experiences of Spain and England can be turned to account here while the United States is in a preparatory stage and can serve to bring relief from unnecessary wastages and strains to the citizens of the United States should they face war, which the others were not able to escape.

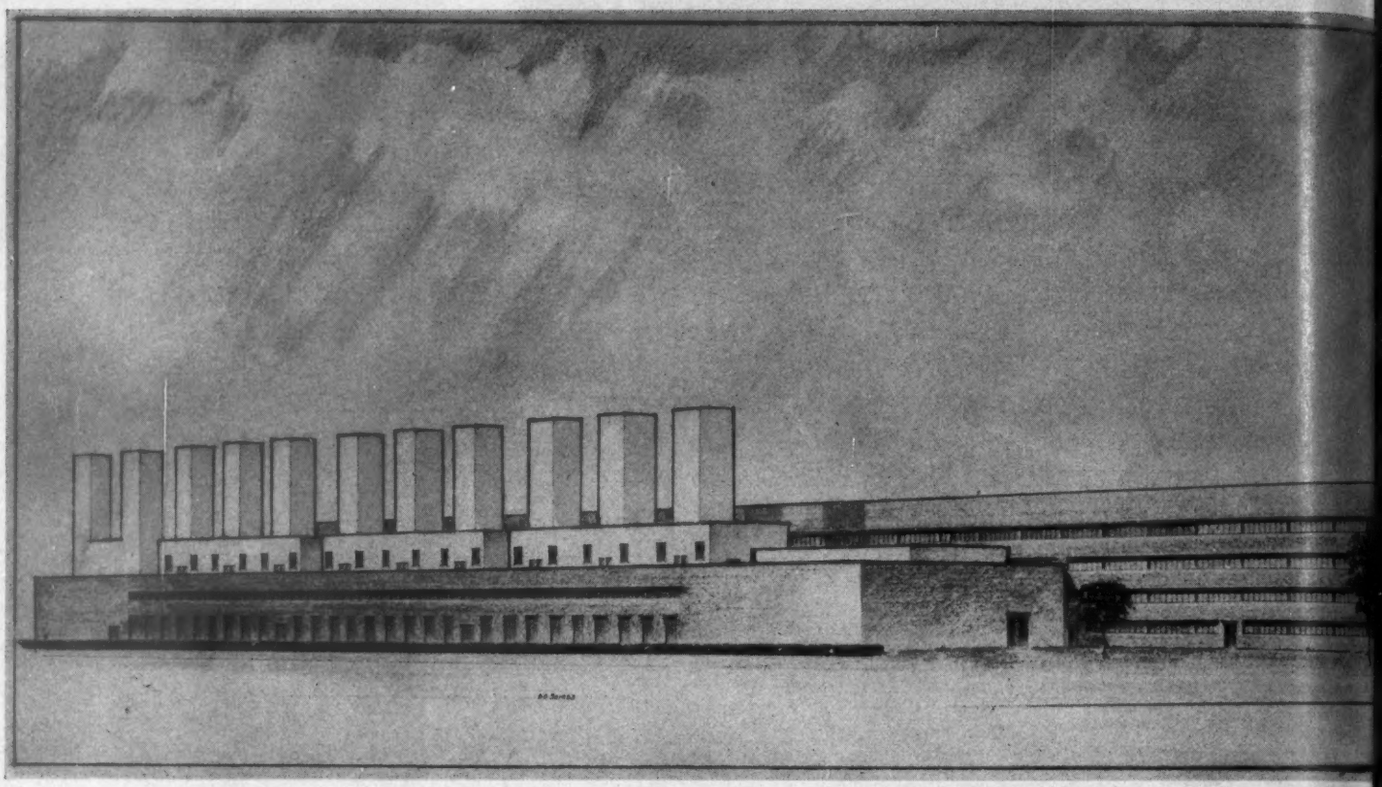
SERGE CHERMAYEFF

ARCHITECTS AND DEFENSE

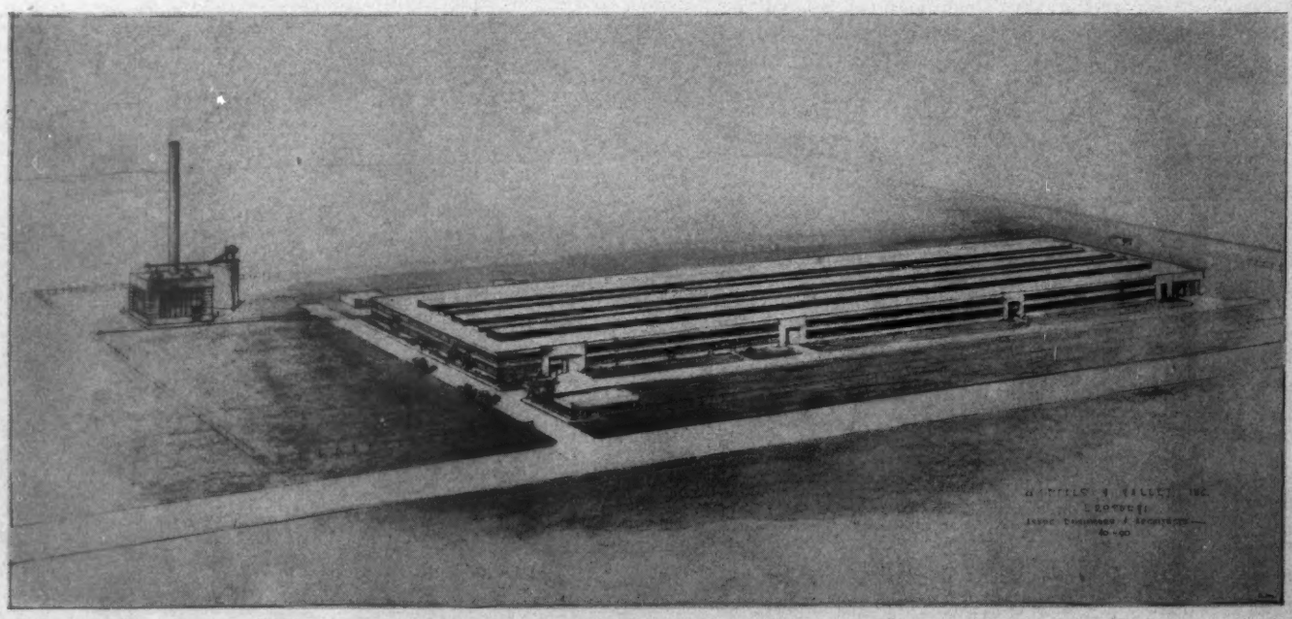
IN THE FORCED EXPANSION OF THE NATION'S INDUSTRIAL PLANT TO PROVIDE SPACE FOR MORE MEN AND MORE MACHINES TO WORK IN DEFENSE OF AMERICA, ARCHITECTS HAVE HAD A SHARE. NEW INDUSTRIAL FORMS EXPRESSIVE OF THE STEEL, GLASS, BRICK, AND FABRICATED UNITS UTILIZED IN THIS ACCELERATING PROGRAM BEGIN TO STAND FORTH. IN THIS PORTFOLIO OF DRAWINGS AND PHOTOGRAPHS THE EDITORS HAVE SOUGHT TO INDICATE SOME OF THE NEW TRENDS AS WELL AS TO REFLECT THE EVIDENCES OF THE ARCHITECTS' INFLUENCE IN A FIELD OF DESIGN THAT CAME WITHIN PURVIEW OF THE PROFESSION LESS THAN FORTY YEARS AGO. YET THIS IS A PROGRAM HARDLY BEGUN, IF WE ARE TO DECENTRALIZE AND REBUILD OUR PRINCIPAL INDUSTRIES; IF ARCHITECTS ARE TO PLAY THEIR RIGHTFUL PART IN BUILDING AMERICA



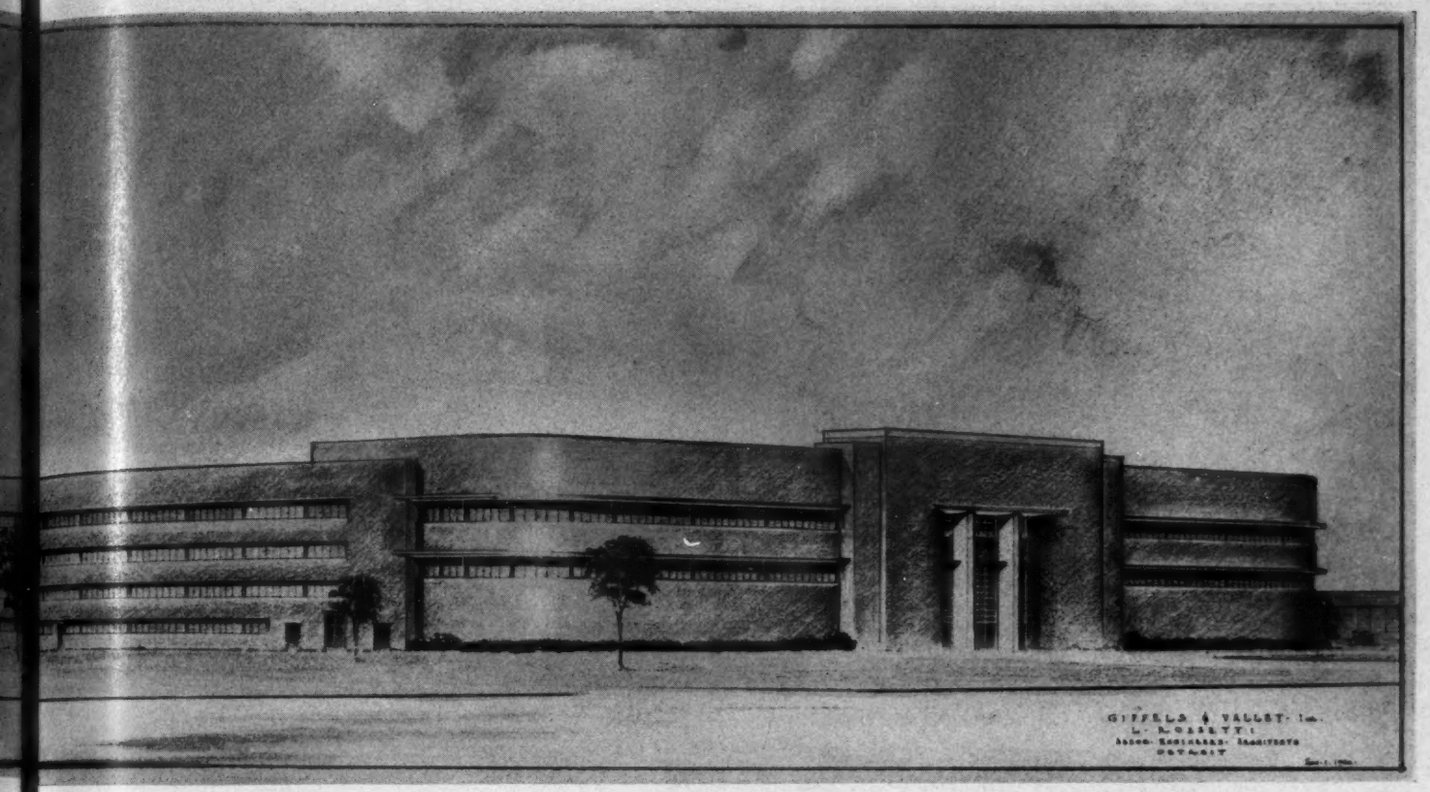
BREWSTER AERONAUTICAL PLANT, JOHNSVILLE, PA.—SILVERMAN & LEVY, ARCHITECTS, OF PHILADELPHIA



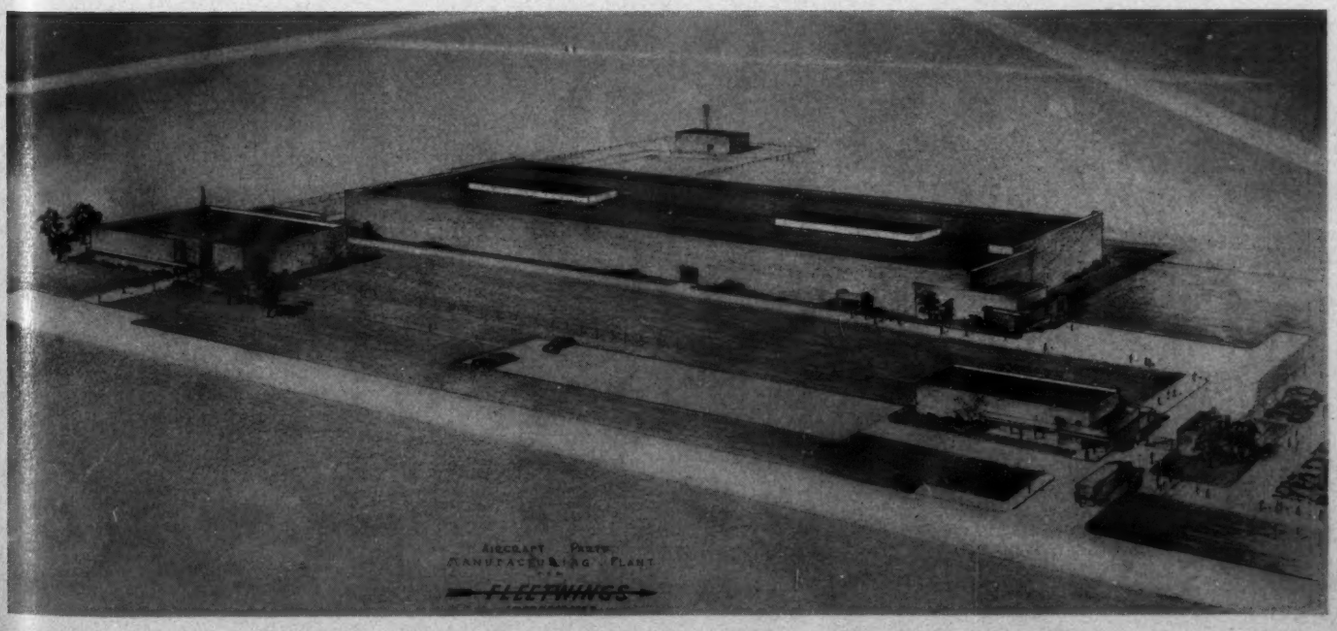
PERSPECTIVE OF THE NEW AIRCRAFT BUILDING FOR THE RIVER ROUGE PLANT OF THE FORD MOTOR COMPANY,



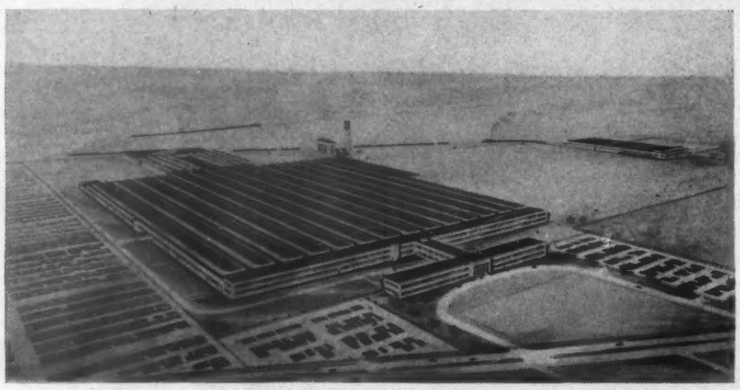
KELSEY-HAYES WHEEL CORPORATION, SMALL ARMS MANUFACTURING PLANT, PLYMOUTH, MICHIGAN, AND



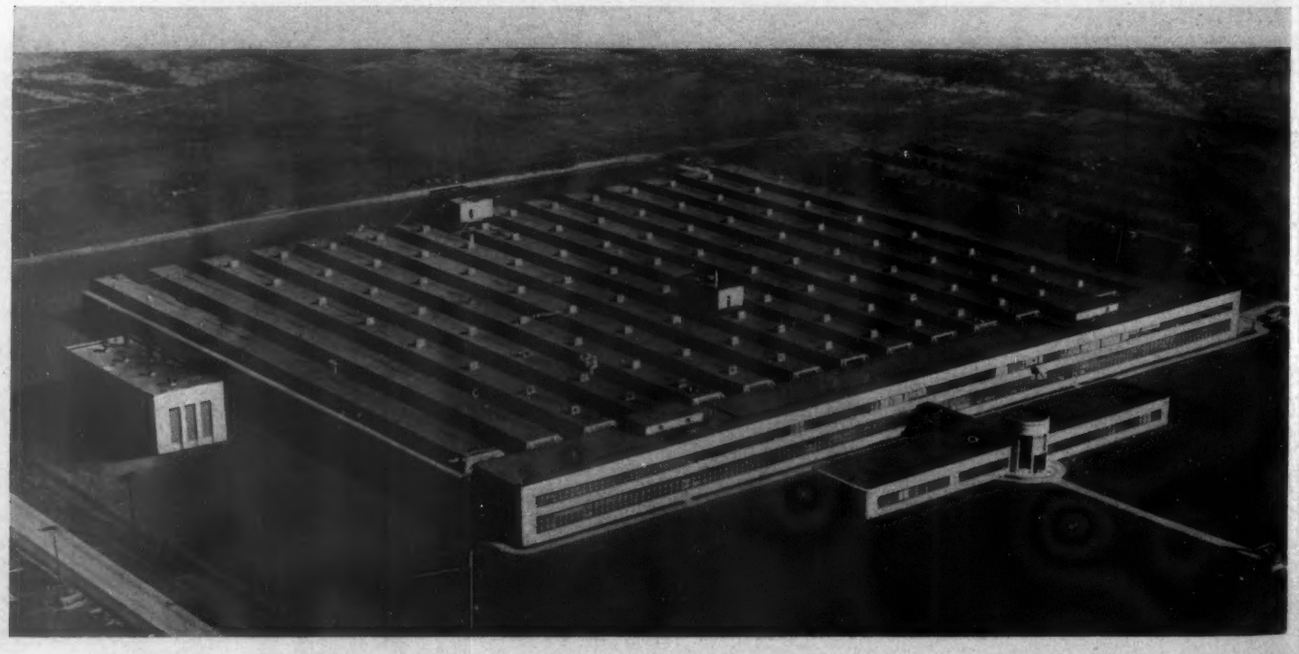
DESIGNED BY GIFFELS & VALLET, INC., L. ROSSETTI, ASSOCIATED ENGINEERS AND ARCHITECTS, OF DETROIT



FLEETWINGS, INC., AIRPLANE PARTS MANUFACTURING PLANT, BOTH DESIGNED BY GIFFELS & VALLET, INC.

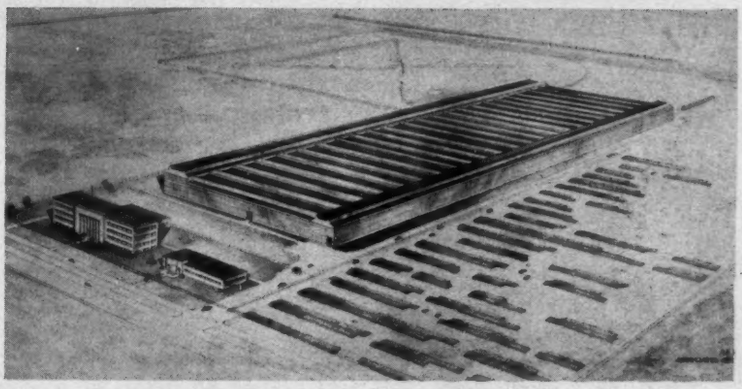


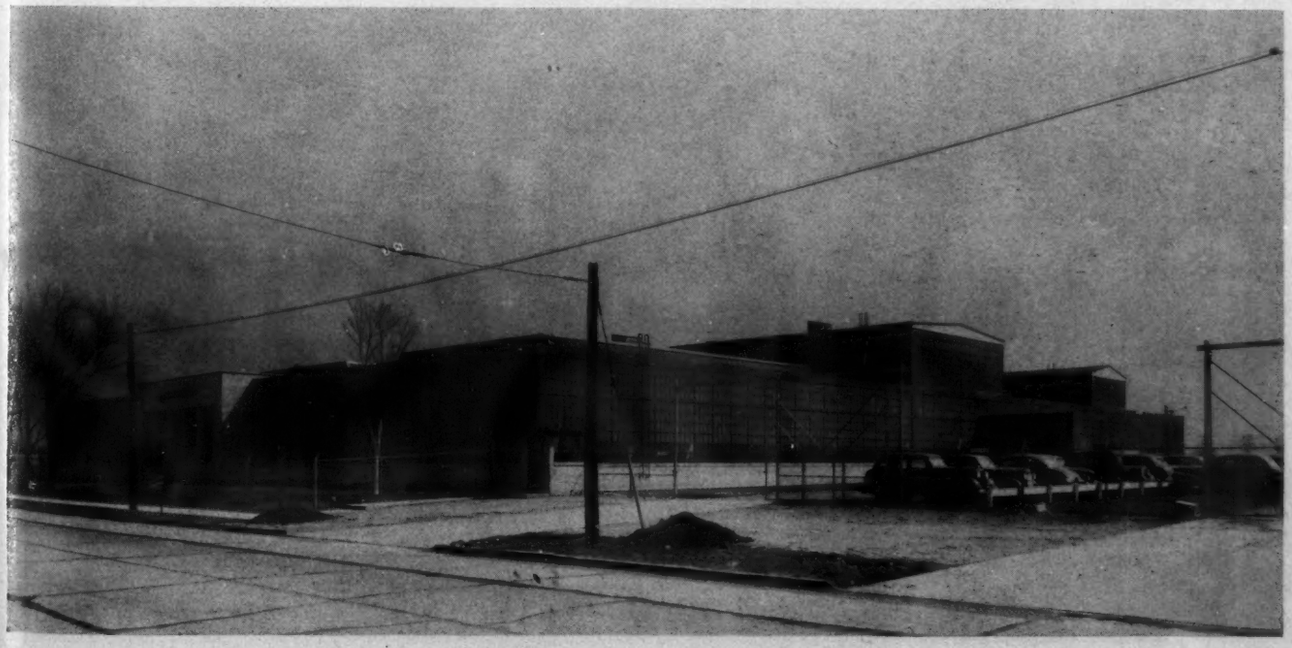
ALBERT KAHN, OF DETROIT, HAS BEEN SALUTED AS THE ARCHITECT WHO HAS CONTRIBUTED MOST TO THE CREATION OF MODERN INDUSTRIAL ARCHITECTURE. IN EXAMPLES OF HIS WORK SHOWN HERE WE CAN SEE HIS MASTERFUL ORGANIZATION; LOGICAL ASSEMBLY OF FACTORS FOR PRODUCTION. THE PLANT ABOVE HAS BEEN COMPLETED AT LOCKLAND, OHIO, FOR WRIGHT AERONAUTICAL CORPORATION. IT CONSISTS OF A 37-ACRE MACHINE SHOP (THE LARGEST ONE-STORY MANUFACTURING UNIT) WITH AIR-CONDITIONED OFFICES AT FRONT, AND FOUNDRY



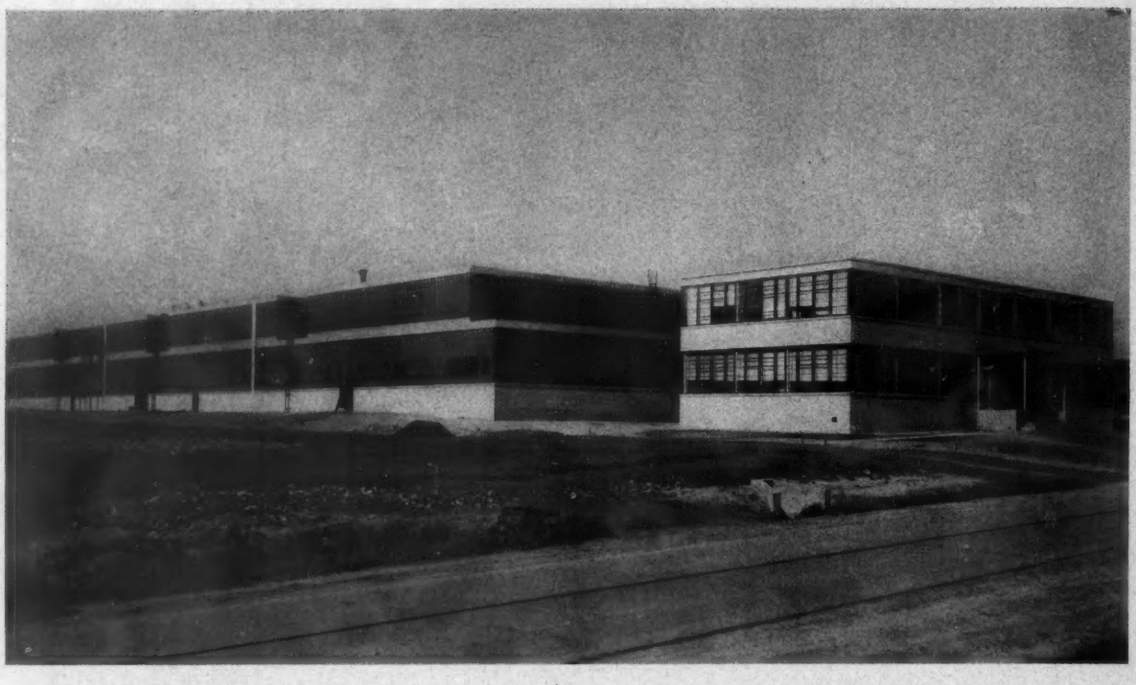
KAHN ADOPTED A SIMILAR PARTI FOR CURTISS-WRIGHT PROPELLER PLANT AT CALDWELL, NEW JERSEY

KAHN'S HANDLING OF GLASS AND STEEL IS DRAMATIC. REPRESENTATIVE OF HIS SUCCESS WITH THESE MATERIALS IS THE DETROIT TANK ARSENAL (ABOVE). THE IMMENSITY OF THE ARSENAL, 520 FEET WIDE AND MORE THAN A QUARTER-MILE LONG, IS INDICATED BY THE PHOTO, WHICH SHOWS ONLY ONE END OF THE PLANT AS PICTURED IN THE ARCHITECT'S PERSPECTIVE (RIGHT). THE BUILDING AGREES IN ARCHITECTURAL TREATMENT AND ITS LARGE SCALE WITH OTHER STRUCTURES DESIGNED BY ALBERT KAHN, INC., FOR THE EXISTING PLANT

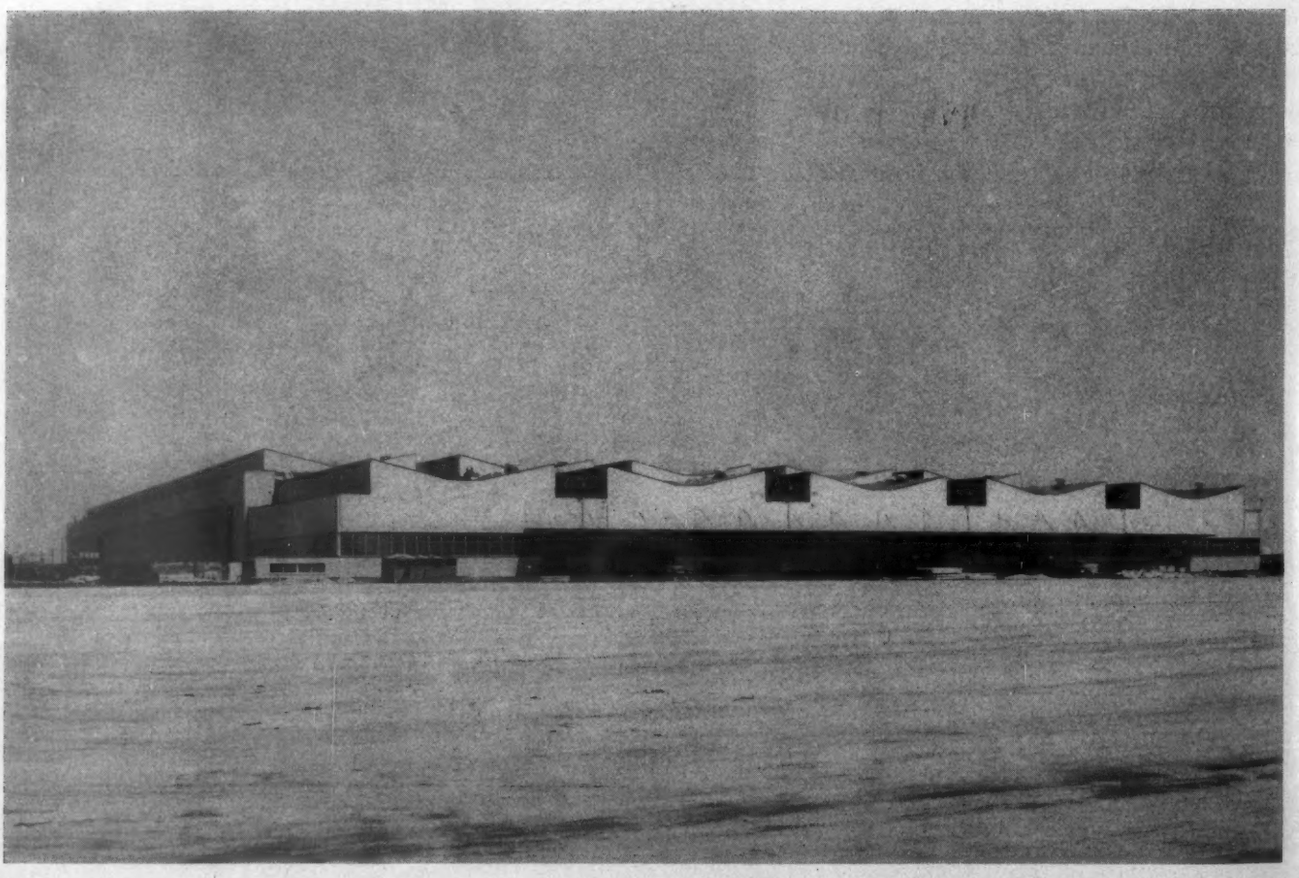




EQUALLY FRANK IN EXPRESSION IS KAHN'S PLANT FOR THE CITY MACHINE & TOOL COMPANY, TOLEDO

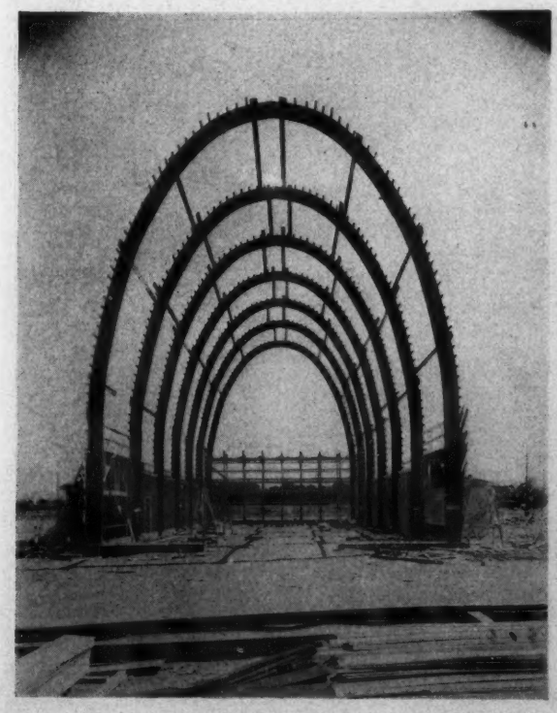


THE PLANT OF THE TAYLORCRAFT COMPANY (ABOVE) AT ALLIANCE, OHIO, ALSO WAS DESIGNED BY ALBERT KAHN, INC., ASSOCIATED ARCHITECTS AND ENGINEERS. THE SAME OFFICE IS HANDLING SCORES OF OTHER JOBS COMPARABLE TO THIS, REPRESENTING AN EXPENDITURE OF MANY MILLIONS OF DOLLARS FOR NATIONAL DEFENSE. ALBERT KAHN IS METICULOUS IN GIVING CREDIT TO HIS ORGANIZATION FOR ACCOMPLISHMENTS THAT HAVE MADE HIS NAME KNOWN AROUND THE WORLD AMONG ENGINEERS AND INDUSTRIALISTS, AS WELL AS ARCHITECTS. INTERESTING TO THE STUDENT OF STRUCTURAL FORMS IS THE REPUBLIC AVIATION PLANT (BELOW) BUILT BY TURNER CONSTRUCTION COMPANY AT FARMINGDALE, L. I. MONITOR SYSTEM IS EXPANDED TO ILLUMINATE TEN ACRES OF WORKING SPACE UNDER ONE ROOF. WINDOWS ARE CONTINUOUS



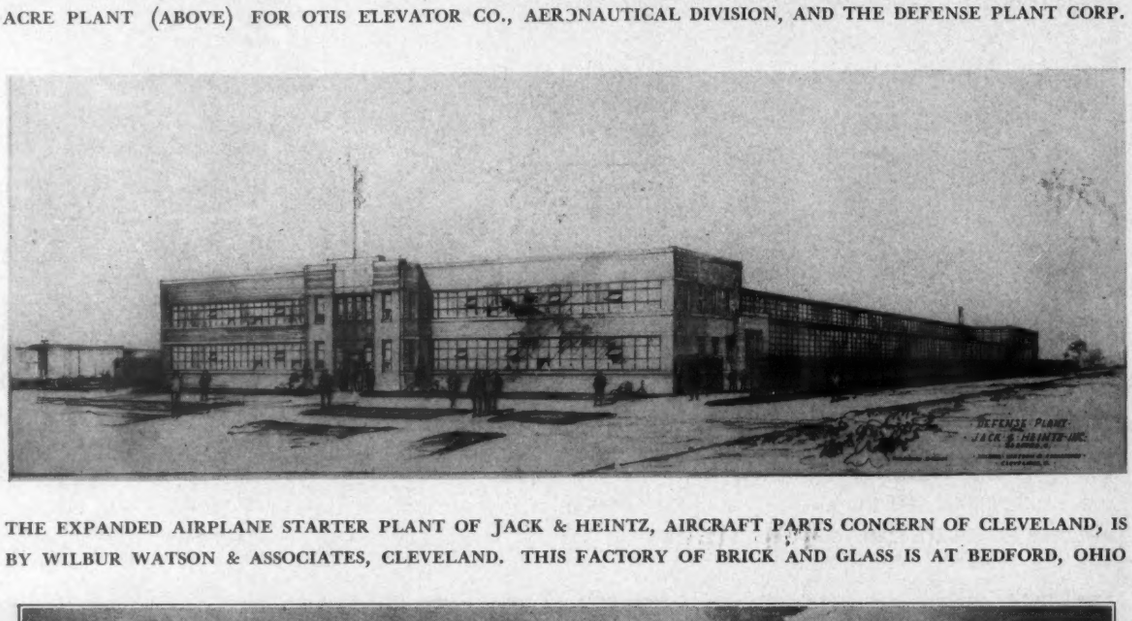
MANUFACTURING AND ASSEMBLY BUILDING FOR REPUBLIC AVIATION CORPORATION, FARMINGDALE, L. I.

GORDON B. KAUFMANN, LOS ANGELES, WAS THE ARCHITECT OF THE NEW VERNON PLANT OF THE ALUMINUM COMPANY OF AMERICA, A PERMANENT-MOULD FORGE FOUNDRY AND PLANT WHICH IS AN IMPORTANT UNIT (IT HAS GROWN 455 PERCENT IN AREA SINCE THE START OF THE WAR) OF THE ALUMINUM COMPANY'S $200,000,000 EXPANSION PROGRAM, WHICH THE COMPANY DESCRIBES AS "EQUIVALENT TO TWO DECADES OF PEACETIME GROWTH." THE PLANT SERVES THE ACTIVE WEST COAST AIRCRAFT INDUSTRY



LAMINATED WOOD ARCHES OF TEST BUILDINGS, LEXINGTON, KY., SIGNAL DEPOT—WILSON, BELL & WATKINS

EPPLE & KAHRS, ARCHITECTS & ENGINEERS, OF NEWARK, NEW JERSEY, DESIGNED THE ONE-STORY, FIVE-ACRE PLANT (ABOVE) FOR OTIS ELEVATOR CO., AERONAUTICAL DIVISION, AND THE DEFENSE PLANT CORP.



THE EXPANDED AIRPLANE STARTER PLANT OF JACK & HEINTZ, AIRCRAFT PARTS CONCERN OF CLEVELAND, IS BY WILBUR WATSON & ASSOCIATES, CLEVELAND. THIS FACTORY OF BRICK AND GLASS IS AT BEDFORD, OHIO

REPRESENTATIVE OF SMALLER INDUSTRIAL BUILDINGS COMPLETED RECENTLY AND PRESSED INTO SERVICE FOR SECONDARY DEFENSE CONTRACTS, IS THE CHARLESTON TRACTOR & EQUIPMENT COMPANY, DESIGNED BY FRANCIS GEORGE DAVIDSON, ARCHITECT, CHARLESTON, WEST VIRGINIA, FOR MANUFACTURE AND DISPLAY

WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

CANTONMENTS AND ORDNANCE PROJECTS

Further funds have been made available through the War Department for additions to Ordnance Projects now in process of construction. Supplemental contracts are being made with Architect-Engineers to provide additional services in the preparation of plans, specifications, and estimates, and to provide the required supervision during construction.

The schedule of fees paid for this additional service is materially less than the schedule established for the initial program of work (which for the Architect-Engineer approximated, on major projects, six-tenths of one percent.)

Additional cantonment projects have been announced and Architects-Engineers have been employed to prepare plans, estimates of costs, and specifications, with the understanding that lump-sum bids will be received in competitive bidding for the entire work of construction in accordance with the plans and specifications. Under this procedure, bids have been received to date on at least two of these cantonments.

The new program for cantonments is a part of the War Department long range planning program, in preparation for any increased demands in the further expansion of army activities. These new cantonments provide, in each case, for an army population of approximately 30,000 men, involving construction costs approximating $22,000,000.

The fee paid to the Architect-Engineer for the preparation of preliminary and final plans, specifications, and revised estimates of cost is $50,000 plus all reimbursable costs covering salaries for all assistants, traveling expenses when authorized, rental of equipment, etc. (This is the regular form of Architect-Engineer contract which has prevailed on major defense projects with the exception that a lump sum fee is adopted rather than a fee computed on a percentage basis, adopted for the early cantonments and ordnance projects.) In addition to the $50,000 as a fixed fee for the preparation of plans (to be completed within a three month period) the Architect is to be paid an additional fixed fee of $25,000 if his services are requested for supervision during construction.

At the present time (with the exception of three or four cantonments), no funds have been appropriated for the purchase of the sites or for the construction of the cantonment. In all probability substantial areas will be leased rather than purchased. A press release on this subject from the War Department, Bureau of Public Relations, under date of July 16th may be of interest.

The further list of cantonments not included in any of the past issues of PENCIL POINTS is carried below.

The following cantonments reported in past issues of PENCIL POINTS are authorized to go into construction under lump sum contracts: Ft. Smith, Ark.; Santa Maria, Cal.; Neosho, Mo.; Augusta, Ga.

The final plans for the following cantonments were scheduled to be completed about September 1st: Medford, Ore.; Cookson Hills; Columbus, Ind.; and Blackstone, Va.

TECHNICAL QUALIFICATIONS

In the Navy Department and in the War Department additional qualification data may be submitted as further evidence of one's qualifications for services on a contract basis under the regular Architect-Engineer form of contract. There is an increasing tendency to repeat professional contracts with those offices who have had experience in this work and whose record of performance justifies this further consideration of their employment. Because of the highly specialized nature of some of this work, and because of the organizations which have been established by these offices, the efficiency of operation procured through this procedure is quite evident.

★

DEFENSE PROJECTS

The Editors frequently receive requests for information, much of which is available in the form of releases already published, and referred to in past issues.

For those who may desire a list of major defense projects in any specific area, or who may desire employment in any specific part of the country, it is suggested that they

CANTONMENTS

TRIANGULAR DIVISIONS

Project	*Architect-Engineer*
Corvallis, Ore.	John W. Cunningham & Associates, and Lawrence & Allyn, Portland, Ore.
Morganfield, Ky.	Morganfield Architect-Engineers, Morganfield, Ky.
West Yellowstone, Mont.	Shanley, Van Teylingen & Henningson, Great Falls, Mont.
Waco, Texas (Reported in September issue)	(This cantonment to be relocated on another site because of existing oil lines.)
Marysville, Calif.	Lipponcott & Bowen, 2835 Gilroy St., Los Angeles, California.

OTHER PROJECTS

Barrage Balloon Center, Paris, Tenn.	R. H. Hunt Co., Chattanooga, Tenn. (Estimated cost, $5,255,000.00).
Air Corps Training School Midland, Texas	(Information not immediately available. Estimated cost, $2,800,000.00).

communicate with some representative of the State in Washington, in whose office there is usually kept a list of the projects within that respective State. Opportunities for employment on a salary basis with the Architect-Engineers can be procured only by communication with these respective offices. Employment through the Constructing Quartermaster's Office (representing the Government) is usually through the channels of the Civil Service.

★

REHABILITATION

The opportunities for employment of members of the technical planning professions in the extensive rehabilitation program will far exceed the expectations of those who have not carefully analyzed these possibilities for the future. The problem of rebuilding and re-planning the bombed cities of Europe will require far more technical personnel than will be available at the end of this war in the European countries.

A greatly increased activity is taking place in many of the forward-looking cities throughout the United States, in preparation for the time when, under a renewed Public Works program, funds will be available with which to accomplish rehabilitation, develop increased recreation facilities, eliminate additional slum conditions, and construct major highways to meet the increasing demands of modern day automobile transportation.

★

EMPLOYMENT OPPORTUNITIES

There seems to be a shortage of men available for employment, and qualified to provide the required technical services in the office of the Architect-Engineers, for these army projects. The period of employment is limited, and of uncertain duration. For this reason, and because of the abnormal expense incurred by employees who transfer their temporary residence to these construction projects, adequate salaries are paid to qualified men in the fields of engineering, architecture, and landscape architecture.

★

REGIONAL PLANNING

Because of conditions which have been observed, and the necessity for correcting these conditions within the region adjacent to major defense projects, increased emphasis is being placed upon the study of these regional problems which directly affect means and costs of transportation, increased population, relocation of population, traffic congestion on highways, overtaxing existing utilities, housing, zoning, and labor supply sources. Through funds made available to the National Resources Planning Board, consultants employed by the Board are reporting upon many of these projects, in connection with which no funds are available to the War Department with which to meet the costs required to correct these undesirable conditions within the regional area. Through funds made available to the Public Works Administrator in the Federal Works Administration, under the Community Facilities Bill, many of these abnormal costs are paid.

★

DRAFTSMAN'S MARKET

The present situation has been aptly described as "A Draftsman's Market." This statement is almost literally true, because of the extensive program of planning and of construction now in progress. How long this condition may prevail is anyone's guess.

TECHNICAL PLANNING PROBLEMS

There is increasing evidence to indicate that the technical planning professions should continue joint activities in the interest of the members of these professions in order to establish more desirable procedures with reference to (a) *per diem* fees for consulting services in the different Government agencies (now at considerable variance on this subject); (b) schedules of fees to be paid by Government agencies on the different types of defense work requiring the services of representatives of these professions; and (c) procurement, in the interest of the members of all professions, of a more logical procedure and a clearer understanding with reference to the rate of pay to which men are entitled for their technical planning services, and the policy to be adopted for payment of overtime. In some Government agencies, under certain conditions, overtime is paid at the rate of time and one-half, while in other Government agencies on certain types of defense work, overtime is paid for at the same rate as regular time, and on still other projects requiring abnormal and continued periods of overtime work no remuneration is paid for overtime. This last question is one of vital importance to the professions. It should not be permitted to continue in its present atmosphere of uncertainty and inconsistency of procedure without some adequate explanation from the Government agencies employing services on defense projects.

September 20, 1941

* * *

SPEAKING OF DEFENSE

"Properly conceived, camouflaging begins even before the building exists, and from first to last it is primarily a job for the architect. The selection of the site and its surroundings, the actual form of the building or buildings and their relation to one another, and the materials of which they are constructed are the elements of the problem on which the architect should be the chief expert from the very start. Unless that is understood, all that is subsequently done is just making the best or the least bad of a bad job."

Ian MacAlister, Sec'y.,
Royal Institute of British Architects

"There seems to be little doubt that a direct and realistic approach to the problem of architectural services in the truly low cost house field is essential. There is good evidence that the present standards of practice here are restrictive by strong implication if not in fact. This is also true in the industrial field.

"Such restrictive character should be removed. It is folly to let consideration of professional dignity and outworn tradition control deliberation. The great dignity and tradition of the profession rests upon its attainments and above all on its integrity. If that integrity is jealously guarded, the most drastic solutions of the complex problems of a rapidly-changing society can be adopted with impunity and benefit to all.

"In preparation for this, the Committee on Architectural Services urges the Board of Directors of the American Institute of Architects to authorize the necessary steps and studies to produce a simple, direct, and unequivocal restatement of those services, and then to publicize and support such a program to the end that the role of the architect in modern society be made clear to all."

American Institute of Architects
New York

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

DISREGARD OF THE OBVIOUS

Years ago a PENCIL POINTS editor wrote a little piece for the magazine to describe the new entrance lobby of a certain building material manufacturer's offices. This lobby had been tricked up very nicely with the manufacturer's own products. It was in the best of modern taste and created an extremely pleasant impression on the visitor.

Only one small detail had been overlooked. In the center of the ceiling hung a lighting fixture which distinctly did not belong. The editor ended his essay about the lobby with this sentence: "The only vestige of a glorious past is the lighting fixture in the middle of the lobby!"

The manufacturer is used to selling consumers. He knows how to approach them, he knows exactly the kind of sales appeals which will part the average American citizen from his wages in order to obtain the latest thing in household improvements. So when a new invention like electricity came along it was easier for both architect and manufacturers to design "reminiscent" fixtures to hang around on the walls and ceilings of existing buildings than it was to develop built-in lighting equipment for new buildings. Architects were no quicker than the manufacturers to detect the inconsistency of putting electric light bulbs in a pendulous mess of glass and metal which took its departure from the era of waxed candles and whale oil lamps. After 50 years we are entering an age of lighting wherein the fixtures are treated as if electricity is really here to stay and not a passing fancy.

But what about the other aids to Twentieth

LUMBER CLASSIFICATIONS

Index No. **A 5 q** MATERIALS

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 20 OCT 1941

USE, SIZE CLASSIFICATION

YARD LUMBER. Lumber of all sizes and patterns which is intended for general building purposes. The grading of yard lumber is based on the intended use of the particular grade and is applied to each piece with reference to its size and length when graded, without consideration to further manufacture.

1. *Strips*—Yard lumber less than 2" thick and less than 8" wide.
2. *Boards*—Yard lumber less than 2" thick, 8" or more wide.
3. *Dimension*—All yard lumber except boards, strips, and timbers; that is, yard lumber from 2" to but not including 5" thick, and of any width.
4. *Timbers*—Lumber 5" or more in least dimension.

STRUCTURAL LUMBER. Lumber that is 2" or more thick and 4" or more wide, intended for use where working stresses are required. The grading of structural lumber is based on the strength of the piece and the use of the entire piece.

1. *Dimension (joists and planks)*—Lumber from 2" to but not including 5" thick, and 4" or more wide.
2. *Timbers*—Lumber 5" or more in least dimension.
   - 2a. *Beams and stringers*—Pieces of rectangular cross section 5" or more thick, and 8" or more wide.
   - 2b. *Posts and timbers*—Pieces of square or approximately square cross section 5"x5" and larger.

FACTORY AND SHOP LUMBER. Lumber intended to be cut up for use in further manufacture. It is graded on the basis of the percentage of the area which will produce a limited number of cuttings of a specified, or of a given minimum, size and quality.

QUALITY CLASSIFICATION OF YARD LUMBER

SELECT

Suitable for natural finishes

Grade A—Practically clear.

Grade B—Of high quality—generally clear.

Suitable for paint finishes

Grade C—Adapted to high quality paint finishes.

Grade D—Intermediate between higher finishing grades and common grades, and partaking somewhat of the nature of both.

COMMON

Suitable for use without waste

No. 1—Sound and tight knotted. May be considered watertight.

No. 2—Less restricted in quality than No. 1, but of the same general character.

Permitting some waste

No. 3—Prevailing grade characteristics larger than in No. 2.

No. 4—Low quality.

No. 5—Lowest recognized grade, but must be usable.

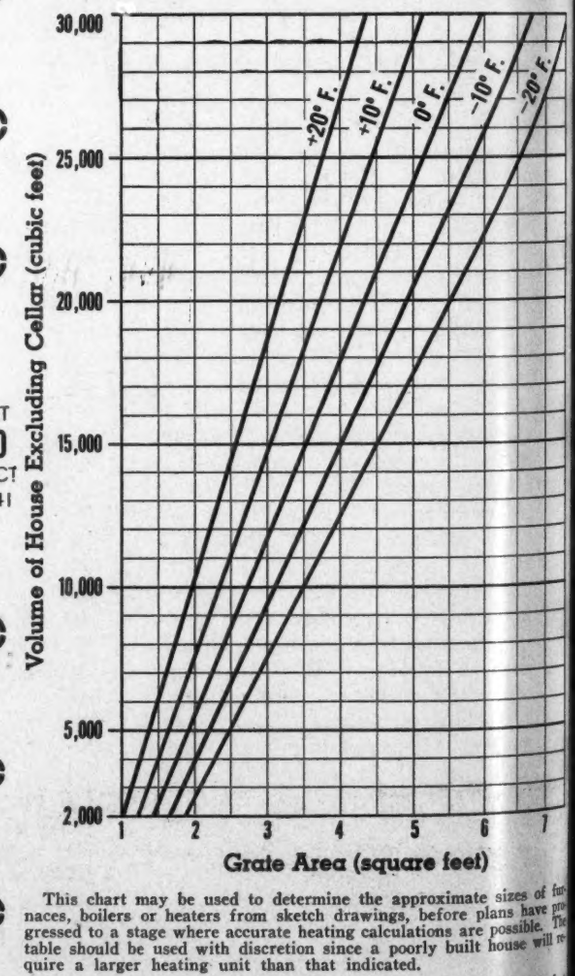
From *Simplified Practice Recommendation R16-39*, National Bureau of Standards

GRATE REQUIRED FROM HOUSE VOLUME

Index No. **E 2 aa** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 20 OCT 1941



This chart may be used to determine the approximate sizes of furnaces, boilers or heaters from sketch drawings, before plans have progressed to a stage where accurate heating calculations are possible. The table should be used with discretion since a poorly built house will require a larger heating unit than that indicated.

EXAMPLE. The chart shows that to heat a house of 19,000 cubic feet to 70° in −10°F. weather, a grate area of 4¾ square feet is required.

The chimney size can be determined from the *Data Sheet* E2bb

Century living? What about radios and plumbing fixtures and ice boxes and kitchen stoves?

What can happen with the products now designed for that most modern room in a modern apartment in a modern city—the kitchen? We see an electric refrigerator which is in essence a glorified ice box. It is up on legs because the old ice boxes had pans underneath them to catch the drip water—so the modern counterpart shows this vestigial anomaly.

As a matter of fact it isn't even as good in some ways as the old-fashioned ice box. The tenants of one particular apartment are prepared to make an affidavit as to the cash value of the china and glassware which has slid off the *rounded top* of their box onto the floor. The total is amazing.

The interior of this illegitimate offspring of the ice chest is no better than the exterior. The only compartment for the storage of milk bottles and other tall objects is just exactly wide enough so that it will not receive two bottles side by side, but is much wider than is needed for one. It is about 2 feet from front to back, so that to get the fifth container from the door the entire contents of the shelf must be removed and placed on top, then they frequently coast off the rounded corners.

The ice trays are guaranteed to stick just enough so that when you really get your blood-pressure up they will suddenly give way. There is a nicely-designed sharp edge of metal in exactly the right place to take the skin off your knuckles when this happens.

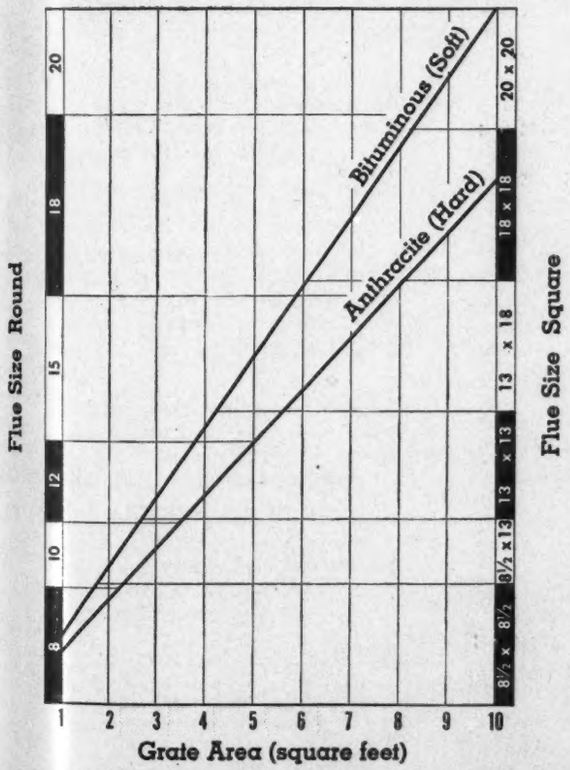
The over-all depth from the front of the box to the back is neatly calculated so that it doesn't line up with the face of anything else in the kitchen. The depth of cabinets has been fairly well standardized but the maker of this particular ice box has not discovered what the dimension should be.

(Continued on page 670)

SIZE OF CHIMNEY FLUE FROM GRATE AREA

Index No. **E 2 bb** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



This chart will permit the determination of approximate chimney sizes from sketch drawings when the plans have not progressed to a stage where accurate heating calculations are possible. The chart is calculated from the formula:

$A = \frac{182G}{\sqrt{H}}$, in which:

A = the area of the flue in square inches (see *Data Sheet* E2a)
G = Grate area in sq. ft.
H = Height of chimney in feet, above the grate level

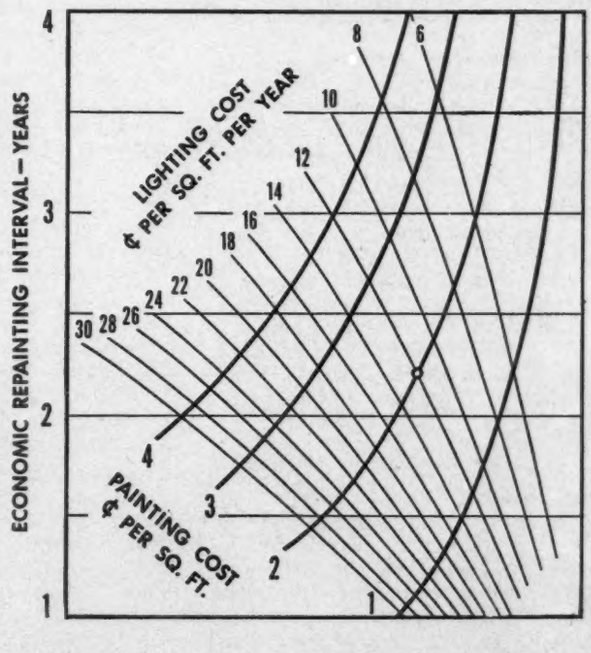
The chart has been calculated for a chimney 36 feet high — an average for most residential construction.

EXAMPLE. A furnace, boiler or heater having a grate area of 6½ square feet would require a 15-inch round flue or a 13x18 rectangular flue for anthracite; an 18-inch round or an 18x18 rectangular for bituminous.

CEILING REPAINTING FOR INDIRECT LIGHTING

Index No. **E 3 o** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 20 OCT 1941

This is a cost calculator to show how often ceilings of offices and institutional buildings should be repainted to secure maximum lighting efficiency at lowest cost.

This chart was developed by the General Electric Company, and takes into account the economical balance between the cost of light absorbed by *dirty and darkened* ceilings and the cost of maintenance. *Knowing* the cost of repainting per square foot and the yearly cost of light per square foot, the intersection of the lines representing these values should be carried horizontally to the time scale at the left side to get the economical repainting period where indirect lighting is employed for illumination. For instance, the chart shows that a ceiling should be repainted in about 2¼ years if the lighting cost is 12c. per square foot per year and the painting cost is 2c. per square foot.

It must be noted that the chart is based on an average accumulation of dirt and darkening from age, with a ceiling of usual materials.

If the dirt accumulation is lessened by means of air conditioning or if the darkening is retarded by the employment of more permanent surfaces, *the chart will not apply.* It is reproduced here as an illustration of the principle involved rather than as a quantitative basis for design calculations.

(Continued from page 669)

Another hold-over from the ice box days is the door. Why should ice boxes have doors? Why aren't they made like a chest of drawers with glass fronts? Then you could see what was in each compartment. Dehydration would be reduced and you wouldn't warm up the whole contents of the refrigerator every time you took out an ice cube.

The ice box interrupts the continuity of the counter formed by the stove, sink and cabinets. We can visualize a cabinet type unit with a porcelain interior but unfinished on the outside, all designed to slip into a standard kitchen cabinet base unit. Every man in architecture has at some time or another tried to make an electric refrigerator look like it belonged permanently in the kitchen. We have had grilles and cabinets and moldings and all sorts of tricks to make a piece of equipment which was portable in design look as permanent as it actually is.

We have been under the impression that the electric refrigerator was here to stay. *Why can't it be designed as such* so that the architect can make it an integral, permanent and functional part of the "laboratory of the home"?

PUBLIC RELATIONS

A FORUM EDITED BY D. KNICKERBACKER BOYD

A difficulty constantly encountered in attempting Public Relations work for the profession of architecture is the general disagreement among architects as to just what an architect is and just what proper architectural service consists of. It would seem worthwhile, therefore, to attempt to get a clearer definition than now exists of the terms architect and architecture. We broached the subject of a contest in the July issue, on page 493, and have received some advance replies which are hereby entered in a "no prize" contest.

As an indication of the need for a new definition of the architect, we append first some quotations from dictionaries defining architect. Thereafter are printed some definitions which we have observed or received in response to our original suggestion. Send in your idea and let us see if we can arrive at a definition which can be useful to all in connection with Public Relations. All such definitions should be addressed to

D. KNICKERBACKER BOYD
No. 4 South 15th St., Philadelphia, Pa.

DICTIONARY DEFINITIONS

Architect

(a) "From the Greek word meaning Master Craftsman or builder. Chief, principal, first in authority or order."

(b) "One versed in the art of building."

(c) "A master builder. A skilled professor of the Art of Design whose business it is to prepare the plans of edifices and exercise a general superintendance over the course of their erection."

(d) "One who designs and frames any complex structure, especially the creator. One who arranges elementary materials on a comprehensive plan."

(e) "One who so plans, devises, contrives or constructs as to achieve a desired result especially when the results may be viewed figuratively, as an edifice; a builder up."

DEFINING THE ARCHITECT

(1) The first paragraph (in italics) of the following, taken from the "Northwest Architect" is offered as a contribution by the Minnesota Association of Architects to the "Definition" Contest. At the same time we commend the Association for the article itself.

ARCHITECTS SELL SERVICES—NOT MERELY BLUEPRINTS

When the function of an architect is reduced to fundamentals it might well be defined as that which is necessary to provide a building fulfilling the owner's desires and needs in a manner which is practical and economical in plan, efficient in operation, pleasing in appearance, financially sound, and orientated to obtain the fullest benefits and satisfaction from the property or site.

Surely the above is no small order, but true architectural services must cover the above points and often many more.

Because of this fact it is necessary that the public be informed as to what constitutes architectural service and that "blueprints" are merely records of ideas, of hours, sometimes days of analysis and study of a problem.

The public must be made to realize that "a set of blueprints" and a few hen scratches for a specification as furnished to them "free" (?) by "carpitects" and certain lumber yards and millwork firms do not provide architectural services and in almost every instance Mr. Owner gets what you usually get when you get something for nothing.

Every architect should constantly promote the facts as to what true services consist of—our better contractor friends—certain material firms—a few financing people—will help us, BUT we've got to do most of the blowing of our own horn.

Decide now that you will do your part and when a comprehensive plan of publicity is presented for action by the Association through its Committee on Public Relations and Education let's get behind it with not only the necessary moral support, but the financial means to "sell" architecture to the public.

SOME MORE DEFINITIONS

(2) "An architect is one who advises on matters relating to, and designs and supervises the construction of building structures and building projects of all kinds."

(3) "AN ARCHITECT IS ONE SKILLED: through natural talent, special training, study and experience; IN SOLVING BUILDING PROBLEMS: related to planning, correct usage of materials and equipment, and construction methods: TO ACHIEVE THE GREATEST POSSIBLE VALUE IN UTILITY, DURABILITY AND AESTHETIC BEAUTY."

Discussion on Definitions

(4) "In defining the architect, from the standpoint of public relations, we should bear in mind that by far the largest volume of business that we receive comes from interests that are, and must be, concerned primarily with costs and budgets, revenues and returns, and practical workable solutions of their building problems. Even the U. S. Government, in withholding work from us, disregards the artistic equation and uses the excuse of economy."

(5) "When I first began the practice of Architecture, quite a few years ago, I felt that I had in my own mind's eye a very clear picture and conception of the proper answer to this question. However, during the intervening years, my experience with clients has taught me that the true answer does not lie wholly within the realms of the Architect's own conception, but is also dependent to an even greater degree upon what the public expects, or

rather has a right to expect, of the Architect. It has been apparent to me that some expect too much, even to the point of magic, whereas others expect too little, to the point of disdain. Both groups are equally wrong. The profession can influence and guide the public in "what it has a right to expect" through the process of education along these lines. General agreement upon the proper answer to this question should be had and formulated into a clean cut concise statement that is readily understandable by the public."

(6) "Architects must render such comprehensive and competent service that everyone will thoroughly recognize their ability in the field of building operations. Architects in general are too engrossed in their own immediate problems to interest themselves in, or to give time and effort to, public affairs. Thus, the reaction of the general public is to consign architects to the limited field to which they have limited themselves. Such public service given by the architect may not bring monetary return, but it must surely engender public respect both for the individual architect himself and for the profession as a whole.

"The architect who will contribute time and effort to civic affairs, to general educational problems, and to the advancement of the arts, and who keeps abreast of the changing conditions of the times and adapts himself to them for the benefit of the community in which he lives, will eventually strengthen his own position and bring to the community a knowledge and appreciation of the architect as a man of character, vision, judgment, and practical ability."

Authorship of the above definitions and discussions is for the time being kept anonymous, to be disclosed later.

EXHIBITS & EXHIBITIONS

(6) Proposal made to portray COMPLETE FUNCTION of the Architect in an Exhibition to be named "AMERICA TODAY AND TOMORROW." The letter printed below is self explanatory. It was placed before the Executive Committee of the Institute by President Shreve, is being studied now, and will come before the Board of Directors at the next meeting in October.

July 30, 1941

Dear Mr. Shreve:

We heartily indorse the view, expressed by our public relations committee meeting here in joint conference, that a concerted and unprecedented effort must be made by the profession to insure the survival of the architect during the present national emergency and the post-defense period.

Representations to Government of other official groups will be futile unless they are accompanied by forceful, dramatic action to impress upon the public the architect's vitally important function in the national scene. This profession has so far failed even to attempt any effective plan.

The Royal Institute of British Architects, recognizing a similar situation in Britain, is taking concerted action despite the stress of war conditions and has appealed to us to do likewise. The R.I.B.A. is devoting special attention to modern exhibit techniques as a potent weapon of public information to this end.

In the United States, architectural groups have presented various highly interesting exhibits which, however, deal in the main with only one phase of architecture—residential work. We consider that the time is ripe for the presentation of exhibitions illustrating the architect's *complete function.*

An exhibition of this type should portray the architect's function in relation to city, regional, and national planning, immediate and post-defense; national defense projects, defense housing and civilian defense; public works and industrial structures; public and commercial buildings; civic housing projects and private residential work; the basic objectives being to emphasize the little appreciated importance of the architect as "layout" expert, designer, planner, and coordinator under immediate and post-defense conditions.

We consider that a national exhibition, to be named "America Today and Tomorrow", should be presented by the A.I.A. in cooperation with the Producers' Council say in Washington, New York or other appropriate center. Concurrently, regional exhibitions on a smaller scale should be circulated in other cities.

For exhibitions of such public interest and impersonal character, an admission charge might appropriately be made, proceeds to be devoted to the public relations funds of architectural organizations participating and to approved community betterment projects.

We would appreciate learning of your reaction to our proposal and assure you of our fullest cooperation.

Very sincerely yours,

(Signed) A. APPLETON,
President, AIA,
Northern California Chapter,
68 Post St., San Francisco.

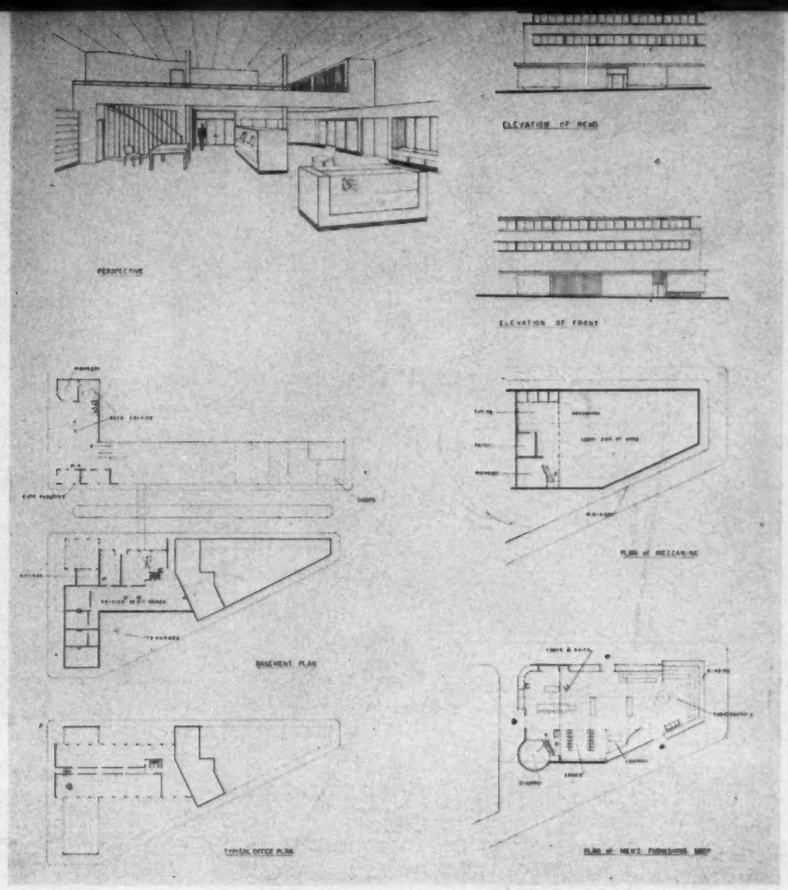
FREDERICK H. REIMERS,
President, State Association of California Archts. (Northern Section),
557 Market St., San Francisco.

Public relations and showmanship reminiscent of John D. Rockefeller, Jr.'s Radio City "Sidewalk Superintendent's Club" was displayed by Architect James F. Eppenstein of Chicago on a smaller scale during remodeling of Younker's Restaurant in Chicago.

Business continued during remodeling. The plate glass front was covered with blueprints of the job, and a sign invited the public to drop in and inspect the plans spread on a large drafting table.

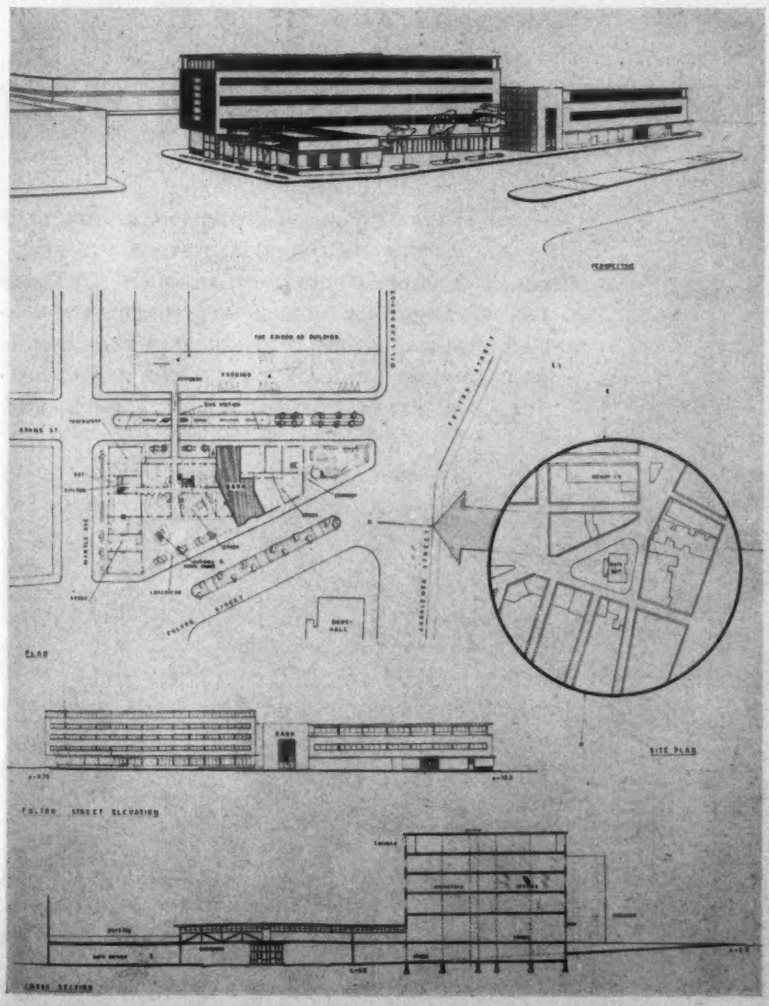
The remodeling, approximately $20,000 in value, divided Younker's low-priced main floor restaurant into a cocktail lounge and a medium-priced dining room. The basement was kept for lower prices.

Richard Younker, owner of the restaurant, stated that the interest customers displayed in the plans and the remodeling helped greatly to reduce the inconvenience expected during construction.



THE WINNING DESIGN BY MAYHEW SEISS WAS A COMPARATIVELY OPEN SCHEME, AS SHOWN BY THE ILLUSTRATIONS ON THIS PAGE. THE MAXIMUM BUILDING AREA WAS NOT USED, AND THE HEIGHT OF THE OFFICE BUILDING WAS RESTRICTED. THE DESIGNER CONCENTRATED UPON CIRCULATION OF PEDESTRIANS RELATIVE TO THEIR USE OF THE PLAZA, THE BUS STATION, AND THE STORES. THE BANK WHICH IS NOW ON THE SITE, AND WHICH IS PRACTICALLY NEW, IS MADE THE CENTRAL ELEMENT OF THE COMPOSITION

"FULTON STREET—1942"



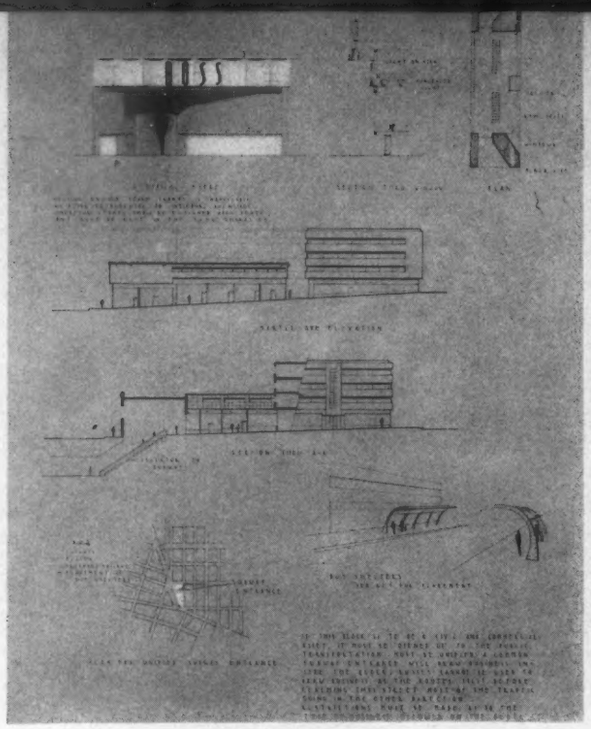
Encouraged by the removal of the Fulton Street elevated structure in Brooklyn, N. Y., the Downtown Brooklyn Association recently sponsored an architectural competition and building exhibit, "Fulton Street—1942," which afforded an excellent public relations opportunity for architects and architectural students.

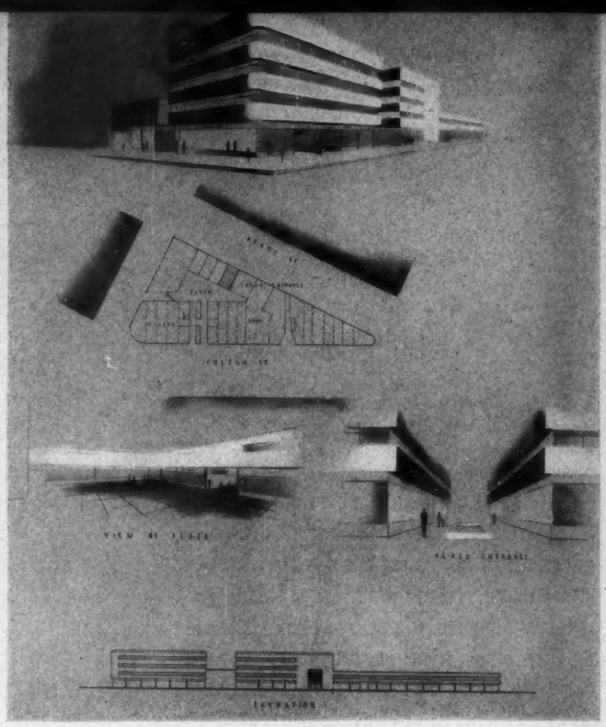
To acquaint the public with the proposed rehabilitation of the street, the Association sponsored a competition for architectural students at Pratt Institute, Brooklyn. Purpose of the competition was the improvement of the block near the Borough Hall. The improvement had to be practical commercially, but the form was left to the student to decide.

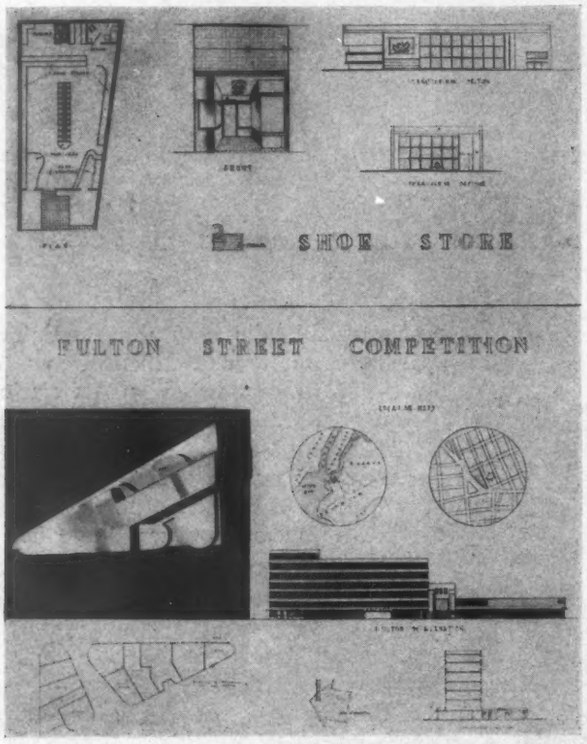
How the students solved the problem may be seen from the winning designs presented on this and the following page. *Mayhew Seiss,* who was graduated last June, won the first prize of $250 awarded by the Association. Second prize winner of $50 was *Daniel Chait,* a second year student. Honorable mention was given to *Ralph Larsen,* who was graduated with a certificate last June.

Judges of the competition were *Francis Keally,* of Githens & Keally, New York; *Robert E. Blum,* President, Abraham & Straus department store; *Thomas A. Swift,* Executive Secretary, Downtown Brooklyn Association; *C. C. Briggs,* Su-

(Continued on page 676)

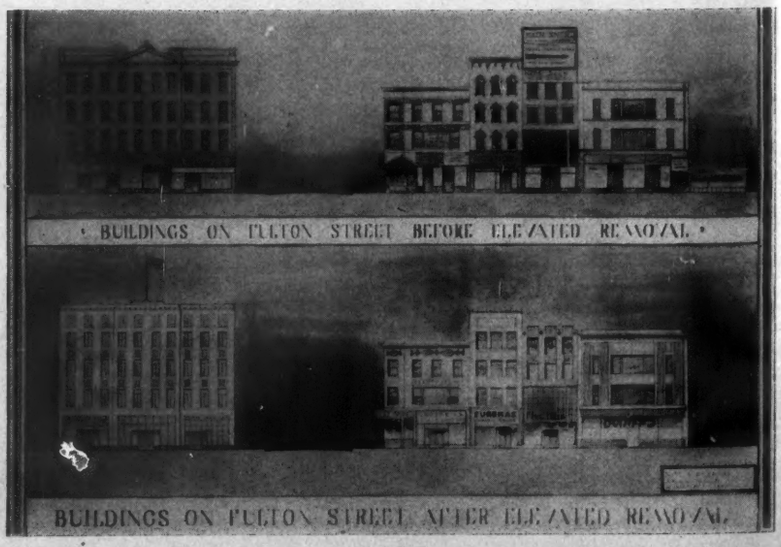






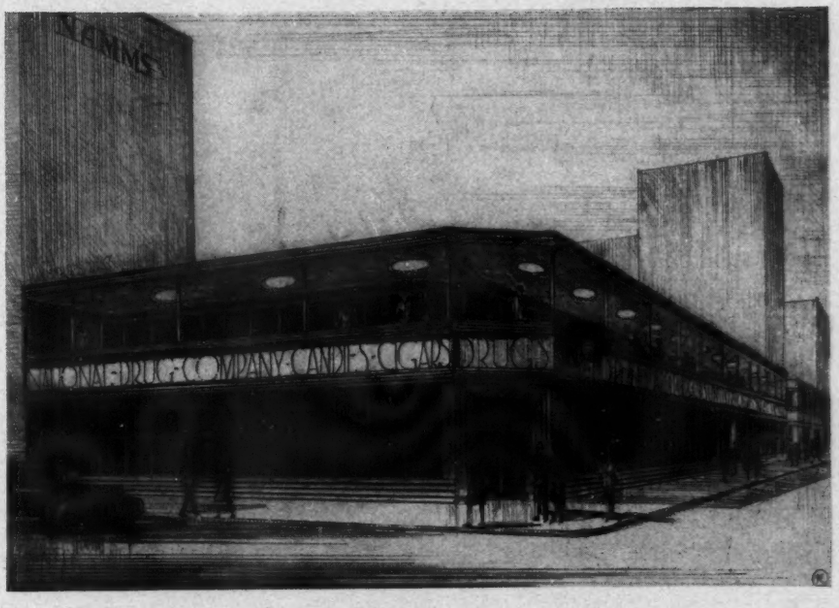
THE PARTI WHICH WON SECOND PRIZE IS SHOWN ACROSS THE TOP OF THE PAGE. IT WAS DEVELOPED WITH PARTICULAR EMPHASIS UPON THE DETAILED STORES. CIRCULATION ON THE FIRST FLOOR WAS ENTIRELY DIRECTED TO ASSIST THE MERCHANT IN GIVING MAXIMUM DISPLAY AREA. THE PRACTICALLY NEW BANK WAS COMPLETELY REFACED, AND INCORPORATED INTO THE NEW STRUCTURE QUITE IN THE SAME MANNER AS THAT SUGGESTED BY THE FIRST PRIZE DESIGN. DONALD CHAIT, PRIZEWINNER

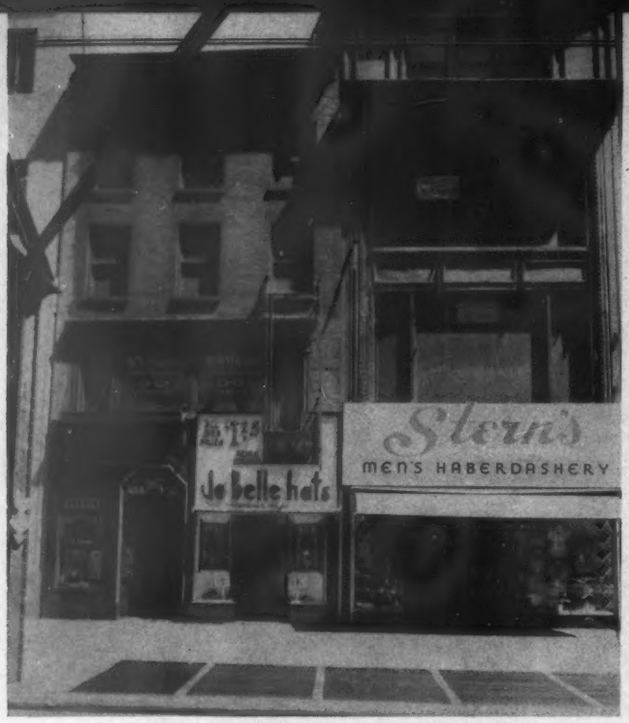
THE DESIGNER RECEIVING HONORABLE MENTION KEPT THE BANK BUILDING IN ITS PRESENT FORM AND DEVELOPED A VERY DIRECT CIRCULATION THROUGH THE BLOCK TO THE BUS STATION WHICH, IN ALL THREE PRIZE-WINNING DESIGNS, WAS PLACED ON THE STREET BACK OF THE BLOCK IN QUESTION, AND AWAY FROM THE HEAVY TRAFFIC OF THE PLAZA. DESIGNED BY RALPH LARSEN

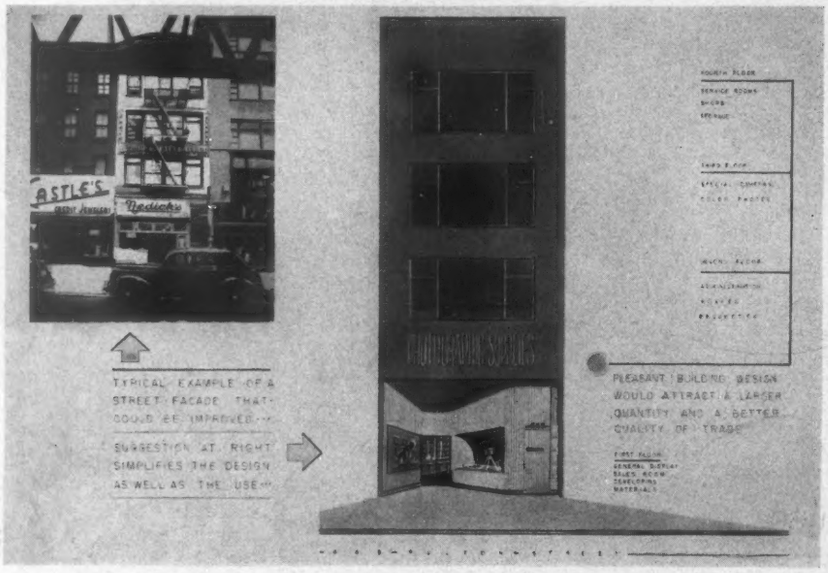


SLEE & BRYSON, BROOKLYN ARCHITECTS, SUBMITTED THIS BEFORE-AND-AFTER PRESENTATION AT THE BROOKLYN EXHIBIT

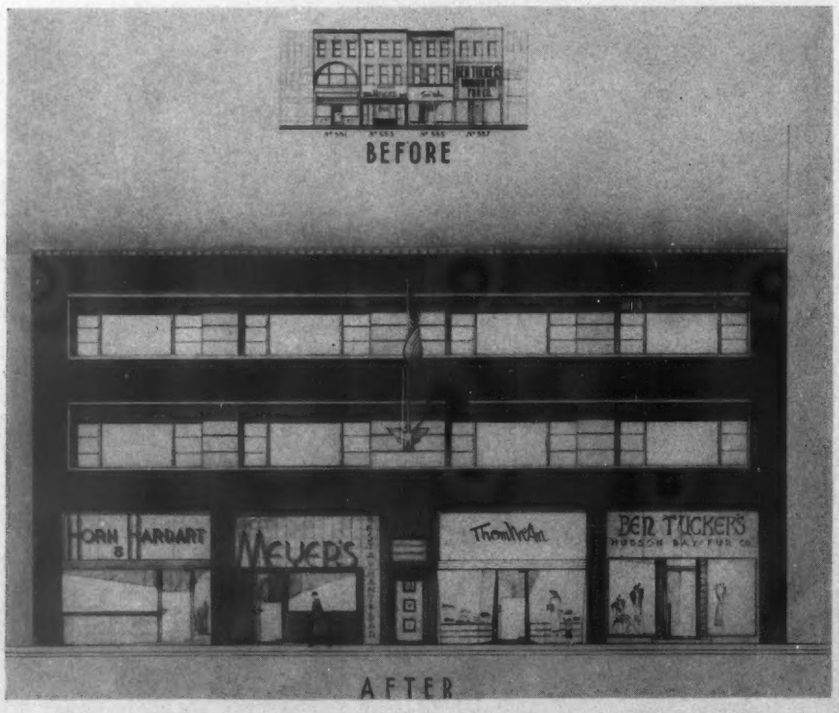
AT THE TIME OF THE EXHIBIT, WORK WAS ALMOST COMPLETED ON THE NEW BUILDING FOR WM. WISE & SON, INC., FOR WHICH BENJAMIN DRIESLER, JR. WAS THE ARCHITECT. THE VIEW AT TOP, RIGHT SHOWS THE BUILDING AFTER THE ELEVATED STRUCTURE HAD BEEN REMOVED. THE FIRM OF GITHENS AND KEALLY, NEW YORK ARCHITECTS, SUGGESTED TWO POSSIBLE TREATMENTS FOR THE SAME BUILDING (RIGHT AND BELOW). FRANCIS KEALLY SUGGESTED THE SOLUTION SHOWN AT THE RIGHT, WITH A PROMENADE RUNNING AROUND THE SECOND FLOOR, WHILE ALFRED MORTON GITHENS' DESIGN IS SHOWN IN THE ILLUSTRATION AT THE BOTTOM OF THE PAGE






ASTLE'S
TYPICAL EXAMPLE OF A STREET FACADE THAT COULD BE IMPROVED...
SUGGESTION AT RIGHT SIMPLIFIES THE DESIGN AS WELL AS THE USE...
PLEASANT BUILDING DESIGN WOULD ATTRACT A LARGER QUANTITY AND A BETTER QUALITY OF TRADE

ACROSS THE TOP OF THE PAGE IS THE SOLUTION OF THE PROBLEM AS DESIGNED BY LORIMER RICH. C. C. BRIGGS IN HIS DESIGN (CENTER) CREATED A PHOTOGRAPHIC SUPPLIES STORE TO SUPPLANT THE EXISTING BUILDING. KOCH & WAGNER, BROOKLYN ARCHITECTS, TOOK FOUR EXISTING BUILDINGS AND COMBINED THEM INTO A SINGLE STRUCTURE



pervisor, Department of Architecture, Pratt Institute; *Robert Shaw,* Brooklyn architect; *Charles Pratt,* President, Pratt Institute.

To impress upon the public the need for the services of the architect, the Association also asked six architects to submit plans and sketches of new buildings and proposed alterations to old buildings on Fulton Street. Each architect was given an existing building on the street and asked to submit sketches of his proposed solution for the problem. These are shown with this article.

The Association reported that the 6,000 visitors who saw this exhibit were made better acquainted with the nature and value of the services of the architect. As a result of the exhibit, several property owners have already inaugurated plans for extensive remodelling of their places of business, the Association stated.